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## At the Theatres.

The production of the Wages of Sin, at the Fourteenth Street Monday night, was attended with results that must have been most gratifying to the projectors, Messrs. Maubury and Overton. The melodrama, which is brimful of telling situations and dramatic incidents, was watched with close attention, and applause was frequent and spontaneous.

The piece is by Frank Harvey, an English dramatist. In the British provinces it has been continuously performed for the past three years. The author possesses rare constructive skill, the ability to write vigorous and fluent dialogue, and an aptitude for arranging striking situations. Unlike most plays of its class, The Wages of Sin is replete with human interest, and the motives and language of the people in the story are not over-exaggerated. The plot is related forcibly and simply. The development is natural and the evils of sequence and probability are carefully conserved. Mr. Harvey's talent for characterization is unusually pronounced. The parts furnish variety, contrast and originality. The leading roles are drawn in bold outline; the comedy element is novel and expansive. The painter and mechanic have no hand in the achievement. The drama's effectiveness solely depends upon the strength of its plot and the capability of its actors. Indeed, no recent melodramatic production can approach The Wages of Sin in respect to genuine dramatic power and intensity of purpose. The emphatic success it made with the first-night audience was entirely justified by its merits.

The plot may be described in brief space. Ruth, an orphan, the ward of Josiah Dane, a wealthy mill-owner, is loved by two cousins, George Brand, a curate, and Stephen Marler, a clerk in the mill. Both propose for Ruth's hand, and she declares that she will give her answer before the evening of the day on which the play begins. The girl is partial to the clergyman and she determines to accept his offer; but Barbara Dale, a factory-hand whom Stephen has ruined, at the request of the latter, who is intent on wedding Ruth's dowry, tells Ruth that Brand is her betrayer. Angry at this discovery, Ruth rejects the curate and gives her hand to Stephen. The next act is supposed to take place a year or more later, and the scene is laid in Marler's London lodgings. The wife has been reduced to poverty by the dissolute, spendthrift habits of her husband, and the babe that has come to them is ill for lack of nourishment and medical attention. Stephen is a drunkard, a gambler and a tyrant. During his absence from home Mr. Brand pays Ruth a visit. He has never known the reason for her rejection of his suit. He sympathizes with her distress and leaves her a Bank of England note to procure the medical skill which her child must have. Ruth goes to the next room; her husband comes in, finds the note and pockets it. The wife returns, discovers the theft, and implores him to restore the money. Stephen refuses and, when she persists, falls her brutally and goes off to join his pot-house friends. Ruth recovers consciousness and makes a wild resolve to go into the streets and steal so that she can bring her child back to health. She rushes out, snatches a pocket-book from the hand of a gentleman, and returns. But she is tracked by a policeman and arrested. The agonized mother discovers that the babe in the cradle has breathed its last, and she turns upon her ruffianly husband, who appears at this juncture, and curses him with insane ferocity. The next act takes place some years later. Ruth has come back to the home of her childhood, and is reinstated in the good graces of Mr. Dean and his family, who know nothing of her crime or her imprisonment. But her happiness here is short-lived. Her husband, who has turned cracksman, enters the house by night bent on robbery. The wife discovers him and alarms the household. He exposes her past to the mill-owner, and that somewhat puritanical individual turns the poor woman out of doors. The following act is laid in a garret, where Stephen, half starved, is hiding from the police. The wife visits him and he attempts to kill her, but Mr. Brand arrives in the nick of time and saves her from violence by the exercise of muscular christianity. In the struggle between them a pal of Marler's fires a shot at Brand and kills the villain. After he has been put out of the way it is an easy matter for Brand to establish his innocence of the ruin of Barbara Dale, and he and Ruth are happily united. There are several characters besides those mentioned in this synopsis—two comedy people, Jemima Bloggs and her daughter Julia, an actress, being especially well drawn.

The company engaged in the representation, with one or two exceptions, is faultless. Eben Plympton acted the curate with naturalness and fervid feeling. If he erred at all it was in robbing the part of a certain clerical dignity which should accompany it throughout. Charles Overton's Stephen was admirably done. We are so accustomed to see heavy parts acted in the scene-chewing style that Mr. Overton's unconventional treatment of the villain was particularly refreshing. Hudson Liston brought the minor part of Ned Drummond into prominence by excellent acting. C. P. Flockton as the mill-owner, Mr. Dean, used a correct dialect and played with directness of purpose. Gilbert Elliott was quite good as Harry Wentworth, a breezy young man who is perpetually getting into hot water with his sweetheart. The honors of the performance were evenly shared by the ladies in the cast. The principal success was achieved by Mrs. Bratone, who acted Jemima Bloggs, a Dickensonian personage, extremely voluble decidedly ignorant, especially good-hearted and very much wrapped up in the affairs of her daughter, the actress. The latter was played by Georgie Drew Barrymore with irresistible *abandon* and humor. Agnes Booth was disappointing as Ruth. We could overlook the fact that she is too mature in appearance for the part if she but possessed the sympathetic qualities necessary to develop its possibilities. Mrs. Booth's voice is metallic. It has no more power to move the heart than a blow on a piece of brass. Her acting is equally hard, and her efforts to be pathetic are about as flinty as one could imagine. Ruth is given many affecting speeches, but they brought no tearful response from the spectators as they fell from Mrs. Booth's mouth. She is an admirable actress in parts that call for purely intellectual endeavor, but when the gamut of emotion is to be run over she utterly fails to be impressive. The dry husks, the more artistic exterior, the utterance and action of the reliable and practiced player were present in this personation; but it was absolutely unfeeling. Abbie Pierce, the young lady who played the same part in Truth, a plagiarism of The Wages of Sin, was far more satisfactory than Mrs. Booth, for she invested the character with real pathos and fervent emotion. Mrs. Charles Maubury as Rose Dean, a pretty *ingenue*, was sweet, intelligent and winsome. Elsie Moore failed to do the dramatic character of Barbara justice. Although it is a short one it needs the services of a good actress.

As we have said, this drama does not rely upon scenic sensation. Nevertheless it was very nicely mounted, the scenery being new and appropriate.

* * *

With a cast as long as your arm, and scenery of the most elaborate description, Robert Griffin Morris' melodrama, The Pulse of New York, was produced at the Star Theatre last Saturday night. The audience was large and composed principally of journalists, politicians and professionals. The first three acts were well received; the last three would have been tiresome had they not exhibited several realistic scenic sets. The drama is written in good every-day English, its plot is interesting, and the situations and climaxes to the acts are strong. These good points, reinforced by the scenery, will no doubt ensure for it a prosperous career.

The story is not made out of new materials, but it is handled in an unconventional fashion, and this in some degree atones for the lack of originality. Edward Golden, a blackleg, who moves in good society and who works in concert with his mistress, Fanny Gainsborough, a confidence queen, murders a pal in front of St. Mary's Church, because he has given information respecting the operations of the gang to the police. The murder is unseen, and the rest of the play is devoted to discovering the perpetrator of the crime and bringing him to justice. For this purpose Inspector Byrnes is brought in, under the name of Barnes, and a number of Mulberry street detectives. Through the machinations of Golden, the son of a millionaire, Walter Harding, is charged with the murder, and he is placed under arrest. His innocence, however, is proved in the last act, and the real culprit is shot by the police while committing a burglary. There is, it will be seen, very little love interest in the play, the only latitude given the tender passion consisting of a brief scene between Harding and the supposed daughter of Golden. But love is not essential to the success of a melodrama, the sensational and thrilling elements taking its place. During the action of this piece there are a number of episodical realisms. The office of Inspector Byrnes in the Mulberry street department building is faithfully represented, and the interior mechanism of our police force is brought to light. While the *modus operandi* of the Inspector and his secret aids is somewhat altered to produce theatrical effects, it is nevertheless correctly shown in the main, and cannot fail to interest and instruct those that are ignorant of the means whereby the sleepless guardians of the public safety bring malefactors to justice. Another realistic scene is the Tombs court room, wherein the peculiar methods of that judicial institution are illustrated graphically. Mr. Morris unfortunately forgot the limitations of the playwright in the portion of the play, and dragged in political allusions to Protestant and Catholic religions which were deemed offensive by the majority of the audience and roundly hissed. They will probably be eliminated. A set showing the Elevated railway junction at Ninth avenue and Fifty third street was very effective, particularly the back-cloth, showing a long stretch of iron arches in perspective. But the manner in which this affair is worked into the plot is highly absurd. It is night. The villain Golden learns that his enemy, Inspector Barnes, is coming uptown on a certain train. He conceives the idea of changing the switch, so that the up train will collide with one going down town, and the Inspector be pulverized in the catastrophe. The whistles of the approaching engines are heard. Just in time to avert the accident, a detective discovers the misplacement of the switches, changes them back, and the cars pass without injury. Now it is evident that the man in charge of the switches must have been absent from his post, for no such interference with the levers could occur if he were on duty. If he were absent he would have padlocked the switch apparatus. In either case, the villain could not have put his plan into execution; so the incident is utterly improbable. The view of Trinity Churchyard by night, exhibited in the last act, was very beautiful, and the painter, Mr. Thompson, well deserved the call it won for him. But a mistake was made in setting the churchyard fence in the first groove. The action of the entire act necessarily took place close to the footlights or behind the railing, which obscured the sight. A ridiculous burglary is perpetrated on an adjoining building. The villain informs the audience that there is $1,000,000 secure in a safe inside, and this he means to get. Business men are not in the habit of locking up that very tidy sum over night in their offices. The burglars effect an easy entrance through a window on the ground floor, and saunter in and out at random without any semblance of secrecy or fear of detection. Such a clumsy crook as Golden proves himself to be deserves the death he meets from a policeman's revolver.

However, in spite of its numerous inconsistencies, the play held the attention of the audience, and its exciting panorama of local matters carried it along to a successful end. The cast was one of exceptional strength. Indeed, the actors were generally superior to the parts assigned them. George Clarke made up very closely for Inspector Byrnes and played the police official with an air of bulldog pertinacity and portentous mystery that delighted the gallery. He was frequently applauded and seemed to relish the character and the dozen or more of cigars which he smoked during the performance. Gerald Eyre's Golden was a typical villain from his hat to his boots. He wore a fierce City Hall moustache and fairly reveled in the wickedness with which he is charged. Caroline Hill, as Fanny Gainsborough, cheque-raiser and confidence woman, was admirable. The part is uncongenial, but this thoroughly artistic actress played it with striking success. In a scene where the woman meets her lover in the street at night and pleads with him for a little kindness, Miss Hill brought out the pocket-handkerchiefs in profusion. Viola Allen was quite effective in a pretty and simple character, Lucy Golden. She is becoming affected, however, and should put an end to mimicking the tricks of bygone emotional actresses. Simplicity was formerly this young lady's charm. Possibly she lost it through her connection with the McCullough company, where she was given rôles beyond her years. Ada Dwyer was excellent as a flashy female detective. The lady, owing to confusion and disturbance of mind caused by illness in her family circle, made an amusing *faux pas*. She came out before a Mulberry street exterior in a silk ball-dress. Some of the many disguises she assumed were very clever. Charles Frew used a somewhat startling make-up for Pete, the Pincher. He spoke in a dialect that might have been Yorkshire, Cork or Irish-American for all that the spectators could tell. However, he was painstaking and conscientious, and if he failed to impress favorably it was because the part was without opportunities. Nick Long did a clever character bit—a tramp. A. S. Lipman played young Harding earnestly. Edward Coleman, as Old Harding, was acceptable. The Sergeant O'Malley of H. D. Clifton was bad. The other personages of the drama were carefully acted.

Mr. Morris was called before the curtain after the third act. His piece is in many respects equal to the average imported melodrama, and it is likely to enjoy popularity, especially on the road, where the New York scenes will be an attractive novelty. The run at the Star is limited to three weeks.

* * *

Hazel Kirke, the evergreen Madison Square success, was played to a large house at the People's Theatre Monday evening. The cast is one familiar to our play-goers. Mr. Coulduck's Dunstan retains its broadly dramatic aspect, Annie Russell acts Hazel sweetly, Ada Gilman makes a blithesome Dolly, and DeWolf Hopper is amusing as Pittacus Green. J. G. Grahame is a somewhat weak Lord Travers. His acting has a tinge of effeminacy. Mrs. Davenport's Mercy needs no praise at this late day. Harry Davenport plays Met capitally, and W. B. Cahill is an excellent Barney. Of the various impersonators of Aaron Rosney, none has been so unsatisfactory as W. H. Crompton. The piece is well mounted. Next week Lady Clare will be the attraction.

* * *

We have so frequently of late chronicled the achievements of the cast of Lady Clare that there is no necessity for individual mention, now that the Wallack company are representing that popular drama at the Grand Opera House. There was a good house on Monday night, and both play and players were well received. After the second act Mr. Tearle and Miss Coghlan were summoned before the curtain. The bill for next week at this theatre is Tony Pastor and his peerless troupe of specialty performers.

* * *

The comedy Our Bachelors was presented by Robson and Crane to an appreciative audience at the Third Avenue Theatre Monday evening. The antics of the comedians as Bangle and Jowler were hugely enjoyed and the acting of their company gave complete satisfaction. Charles S. Dickson appeared for the first time in the leading part, Edward Waring, and his efforts were entirely successful. The spectators also found pleasure in the work of Herbert Ayling and Leonora Bradley. The succeeding attraction will be Ada Gray in East Lynne.

* * *

This is the last week of the successful engagement of Harrison and Gourlay in Skipped by the Light of the Moon at the Fifth Avenue. A somewhat similar attraction, Fortescue in Well-Fed Dora, will follow on Monday next.

* * *

Random Shot is still running at the Comedy. It will be kept on until Gus Williams' engagement in Captain Mishler begins on Monday week.

* * *

Mrs. Langtry's last week at Niblo's finds no abatement in the attendance. Next Monday the management, by arrangement with Shook and Collier, will produce Elliott Barnes' war play called The Blue and the Gray.

* * *

The receipts of May Blossom at the Madison Square continue to be very large. No production at this house has begun more auspiciously, from a financial point of view, than the present one.

* * *

Dan's Tribulations at the Comique is still attractive to play-goers. It will finish out the season in brilliant fashion.

## The Musical Mirror.

On Tuesday evening Madam Piper at Wallack's attracted the first-nighters. The music created a favorable impression, but the libretto proved to be the veriest trash. The scheme of the piece is to introduce, with some sort of collected and connected incidents, the principal characters and rhymes of Mother Goose. The composer, Woolson Morse, admits that his music is "more or less original," and the librettist, J. Cheever Goodwin, confesses that the plot is "anything the author pleases." This is but a half-true confession; he should have said there is no plot at all. Had the book been as good as the score, the ultimate success of Madam Piper might be prophesied with a degree of certainty; but, as the combination stands, it is more than likely the music will be smothered by the stupidity of the lines. Everything possible in the way of handsome mounting and a capable cast was done by Mr. Mestayer, the projector of the production, and it is food for regret that he has invested his money and energies on such a worthless concoction. The audience, which was large, gave respectful attention to the work, and were liberal with applause when anything permitted this form of encouragement; but it was unquestionably bored. Many people left the theatre at the close of the second act. The waits were of tedious duration, and the final curtain did not fall until nearly midnight.

The authors of Madam Piper are Bostonians. They evidently arranged the argument on the plan of the crooked Boston streets, which legend hath it were first laid out by cows. The characters meander around without the slightest discernible purpose, and in their aimless wanderings they perpetrate the most imbecile nonsense. The first act shows the home of Madam Piper, the old woman who lived in a shoe, and her numerous progeny. The scene is very beautiful. The celebrated shoe, built on a mammoth scale, is seen at the right, and from its recesses the Piper family make their entrances. The young ladies are engaged at their wash-tubs. A crowd of students, in Spanish dress, come on, soiled clothes in hand, to get their washing done. The girls and the boys have an inclination for one another and Madam Piper's wits are bestirred to keep them apart, as she aspires to aristocratic matches for her daughters. King Cole, in disguise as a miller, visits the family, of which he is the surreptitious father. To relieve the monotony of the doddering of the old monarch and the prattle of the young women the blackbird is brought on to nip Madam's nose. After this terribly exciting episode, the story—so-called for want of a more fitting word—proceeds in a tedious fashion. Ben Spratt, brother of Jack and uncle of the Piper girls, comes to pay his relatives a visit. He presents them with tickets for a lottery. Simple Simon, the ne'er-do-well, draws the capital prize. The next act is laid in the palace of King Cole, where Madam Piper is installed as queen, with a great quantity of princesses in attendance. The students come to the palace to see their girls, getting in by disguising themselves as friars. The deception is discovered and the students are made prisoners. The last act takes place on the battlements of the castle. The students are in striped tights and shirts and have balls and chains dangling from their legs. The girls, in pretty fantastic uniforms, armed with scissors, come to rescue their lovers; but the King and Madam Piper relent, withdraw their objections and the young people pair off. The synopsis we have given is possibly perspicuous, but it must not for a moment be supposed that the piece itself tells the story clearly. The dialogue is densely stupid—not one spark of wit illumines it. The lyrics are quite as bad. In rhyme, measure and sense they are glaringly defective. We could reproduce some of the verses to show our readers how the spectators were afflicted, but this would be a painful and an unnecessary exposition of Mr. Goodwin's Bostonese incapacity.

As we have said the music is pretty. It all has a tuneful jangle, and although none of the melodies linger in the mind after they have been heard, they are of the order that is popularly appreciated. There are reminiscences in almost every phrase of bygone music hall ballads and suggestions of Patience, Hillee Taylor and a string of other comic operas in the choruses; but Mr. Morse, nevertheless, deserves a good deal of credit for the judgment he has exercised in culling pleasant tunes from other composers. In the first act there is a pretty lullaby, a jolly patter and a quiet serenade. In the second act there is a catchy chorus sung by the little Pipers. The most successful bit in the whole piece, however, was a burlesque of a duet in Trovatore; but the praise for this is due to Verdi and Messrs. Howson and Mestayer—not to Mr. Morse. There is no telling whether, had it been equipped with a clever book, Madam Piper would not have scored a success. Certainly the music is not skillful enough to support the weight of the entire affair. It is inferior to that of Mr. Morse's previous piece, Cinderella at School, which, moreover, had the advantage of Tom Robertson's bright comedy writing to assure success.

The company, as we have said, is exceptionally good. The stage is filled with pretty women in pretty dresses, who form an animated and pleasing background to the principals. These include several artists well known both in comedy and comic opera. John Howson, who had the only part in the piece possessing a vestige of fun, was quite amusing. It was a rare touch of humor for King Cole to take the instrument from one of his drunken fiddlers three and play a brilliant medley in capital style. For this achievement Mr. Howson was rewarded with abundant applause. He was also particularly successful in the burlesque operatic duet with Mr. Mestayer, before mentioned. The latter gentleman's prodigious physical proportions and quaint comicality brought the character of Spratt into prominence. Theresa Vaughn was Mary, the Mother-Goose girl who gardens. She has a sweet and ingenuous presence and she sings fairly well. But from nervousness or some other cause Miss Vaughn and several of her pretty coadjutors occasionally sang so flat that the listeners' teeth were set on edge. Gillian was played by Adelaide Praeger, a lady with sufficient self-assurance for a whole opera company. Elma Delaro was admirable as Madame Paper. Her rich contralto voice and pure vocal method were heard to advantage in several solos. A dozen comely girls in picturesque dresses assumed the parts of the rest of the Piper brood. Gracie Wilson, an attractive young lady, made herself agreeable as Simple Simon. Will Rising was entrusted with the role of Eugene, and was assigned a large portion of the best music of the piece. His singing is extremely false and his method is pretentious and faulty. Harry Rattenberry was very good as Jack. The minor male parts were acceptably rendered. The orchestra was conducted by Michael Connelly, and it showed precision and practice under that gentleman's experienced baton. It is a pity that a work on which fine scenery, costumes and artists have been expended should so utterly fail to warrant them. Mme. Piper may please future gatherings, but it did not tickle the audience on Tuesday night.

* * *

Bluebeard is an undoubted go at the Bijou. The houses are large and the performance occasions genuine amusement. This revival of an old burlesque has touched the key-note of public inclination, and similar productions will soon be seen in various directions. Mr. Kruger, Miss Carson and Miss Hall are the special features of Bluebeard. The trio are very popular, and their endeavors to entertain are highly appreciated by their audiences.

* * *

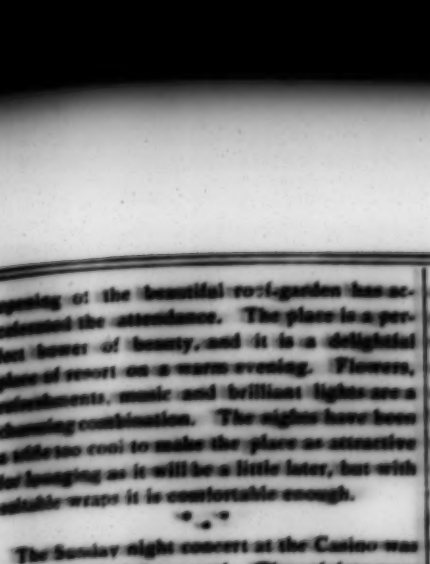
Falka is going smoothly along at the Casino. A change was made in the cast Monday evening, Miss Beecher going to Brooklyn to sing in The Beggar Student and Miss Vinton taking her place at the home establishment. The

opening of the beautiful roof-garden has accelerated the attendance. The place is a perfect bower of beauty, and it is a delightful place of resort on a warm evening. Flowers, refreshments, music and brilliant lights are a charming combination. The nights have been a little too cool to make the place as attractive for lounging as it will be a little later, but with suitable wraps it is comfortable enough.

* * *

The Sunday night concert at the Casino was better attended than usual. The soloists were agreeable concert-singers and the orchestra acquitted itself with the customarily good effect. Mr. Aronson resigned his baton to Mr. Dietrich, as he needs rest and has too many other duties to attend to. Harrie S. Hilliard sang some ballads nicely, and Belle Cole gave a couple of songs satisfactorily. A young lady from Boston, Addie Cora Reed, who has a voice of mild quality and compass, rendered some selections acceptably. An attractive programme has been arranged for the next concert.

## Our London Looking-Glass.



*Shine out, fair Sun, and be our looking-glass,*
*That we may see the drama's shadows pass.*
—Mirror Ed. of Richard III.

Everyone regrets the mortifying results of Barrett's Richelieu last week. An old first-nighter told me that he could not remember a more mortifying fiasco at the footlights of London. Nearly all the criticisms were painfully put to him. The worst blow came in the silence of the *Times* and *Post*—as if they had said, "Shall we strike a man who is flat on his back?" He did not even rise to the level of his American performances of the Cardinal. He seemed after the first act to be positively paralyzed with stage-fright. Mr. Percy Betts, the Almaviva of dashing *Figaro* (edited by the scholarly Alfred Wilcox), and who has been kindly disposed toward L. B., quotes against him the well-known line respecting his Cardinal: "Faultily feeble; icily regular; thoroughly null." What makes the failure worse is that he found he could not get Francesca ready in time, and he is absolutely compelled to play Richelieu to stall tidies, an orchestra and the beaux of the pretty ushers, who come in on orders. Gilbert and Vezin decline to let him play either Daniel Druce or The Man o' Airlie.

† † †

"Why is this thus?" Our first show of the Looking Glass, you will remember, feared a failure. Yet who could have expected this? It came "thus" in this wise. Barrett is always restive under advice, and one of his foibles is to take only L. B. into his counsels, and he failed to therefore run upon counsel which would have kept him in a safe rut. He was, moreover, made additionally Barrettish, that is, consequential, with a *nolo me tangere* air, by the great supper given to him by the Silver King; so that if he had been predisposed to take counsel before he came, the lime-lights of that supper blurred his eyes. Should he not have opened in Francesca? It was new, and he had made with it a certain success. Yorick's Love presented to Londoners scenery and characters that might be tolerated in Spain and in America, where little was known about the original of the counterfeits presented. But here the lore of London which the play presents is well-known, and rather gives to the piece a ludicrous side. Next, the personation of the Cardinal by anyone runs a-muck with Macready, Phelps, Vezin, Irving, who each got into some, if not all, of the traits and peculiarities of the character. We all know that Barrett never got beyond the dress and make-up.

† † †

Gus Frohman, who has him for next season, looked blue last Tuesday; but Barry Whitefoot, editor of the *Sportsman*, said: "Courage, my boy. You have a gold mine in him now. Take him through the States as a martyr to John Bull's prejudice. Or fit him to an Irish character."

† † †

However, Barrett makes a good door-mat for Irving (who is fast nearing the Irish coast) when "Henry comes marching in." I may say London West is not only all a-Gog, but the East is all a-Magog, to welcome its tragedian, who not only brings a big ribbon of fame across his manly breast, but about £50,000 in his fob. He is certainly a great popular idol. What if, with his usual magnanimity, he should say, "Come Barrett, my boy, I will pull you out of this hole, and let us alternate Othello and Iago for the rest of your engagement?"

† † †

There is talk of Wilson Barrett "tackling" a version of Manfred. Macready did that gloomy byronism forty years ago, and Possart, the German tragedian, followed his example in a capital version at Munich. Psychological drama is no doubt the forte of Wilson Barrett. There is a clever American tragedy by Guy Carleton called Memnon, now offering here to managers, which I think would fit Barrett. It would—I read it at Sam French's rooms—I feel sure make a fine spectacular representation, for it is full of situation, has good surprises and a thrilling climax. And the feminine interest is unusually intense.

† † †

I have just worn my black gloves at the newly-made grave of the Chevalier Henri Wikoff, who, after an illness from paralysis of seven months, was buried at Brighton. He confessed to 74 years, but he must have been 80. It is a curious coincidence that as he expired the dying moments of Fanny Elsler were announced. Their extreme companionship from 1838 to 1844 is well known, and no one can read his "Recollections" about her, as published three years ago, without noticing the tenderness with which he refers to that period. He was a rare theatrical critic, and with his death there vanishes an encyclopædiacal memory of all the great stage events of the world from 1830 to 1870, when he rather ceased to love the glare of footlights. Some of the veterans, like Isaac Bell, Chief Justice Daly and Dr. Hosmer, of the *Herald*, could give piquant anecdotes and views as to the genial, courtly and, indeed, fascinating Henri Wikoff.

† † †

Four novelties, but only one success, have within the past six nights been presented to Londoners. Not a Word, at the Avenue (under Charing Cross); Devotion, at the Court; Lalla Rookh, at Nelly Harris' Novelty, and Canterbury Pilgrims, at Drury Lane. The title of the first piece will characterize the answer to a question as to what good thing can be said of it. It is by Owen Dove, who made a success of his first venture, Three Hats. He can bet them all against a jockey-cap that he is dramatically a soiled dove under his second work. Devotion is simply, in plot and character, Maria de Rohan and other plays well known. Dion junior, who thus showed his devotion to the art of the Dion senior, must dot and carry one several more times before he can teach his father how to suck the eggs of French plots and put the contents into stage omelettes. Lalla Rookh is the one success—thanks to the clever management of Nelly Harris, who is the sister of Charles, who is the brother of Gus, who is the son of the best theatrical stage controller and director England ever had. Canterbury Pilgrims is the new opera. It is all old English. Clever libretto by Gilbert a'Becket No. 2; cleverer stage appointments and drill by Gus Harris; cleverest of orchestral music, but not a melody in it whereof a diletantte could carry away in his memory three bars. It is a mammoth sonata that is a Wagnerian echo. But it is not an opera. I heard an auditor in passing out say: "How well the performers accompanied the orchestra."

† † †

Rejected dramatists take courage! It transpires that Ohnet, the author of Le Maitre des Forges—the fountain of Claire, Claire, Ironmaster, etc., began in 1876, at Brussels, with a pronounced failure. The Greenock *Advertiser*, which collapsed last week after more than half a century of life, confesses with its dying breath that it disdainfully rejected as a gift the manuscript of a poem called "Hohenlinden," by a young unknown named Thomas Campbell, whose bust is in Westminster Abbey, while the "bust" of the newspaper is in the corridor of the Bankruptcy Court.

† † †

Here is a good anecdote as a funny zephyr blown against the curtain during acts:

*She in stalls*—"Augustus love! where are you going?

*He*—"I am going down after Brown."

*She*—"Please get me a glass of brown, too—and by the way, love, is it brown stout or brown sherry you are going for?" Whereupon he calmly sat down and was done brown. After which it was noticeable how she enjoyed the next act.

† † †

Wyndham gave the first of his Sunday dinners last week at his artistic and æsthetic Boscobel Lodge on the Finchley road—which, as he remarks, will take you quite smoothly from the Zoological Garden to Kensal Green Cemetery. His guests included his prospective son-in-law, young Yates (of course a young man of the *World*), Mr. and Mrs. Louis James (happily oblivious of what they were to meet the next evening as De Mauprat and Juliet), Mr. Toole and his conversational daughter and one or two Royal Academicians who had taken care not to be "skied."

† † †

Apropos, Millais' portrait of Henry Irving in the great exhibition is much admired, while as to a portrait of Miss Fortescue the criticism is that Lord Cairns must have instigated the brush of the artist. This lady is cast in Our Boys, soon to be reproduced. What scornful echo says, "Garmoyle" was "one of the boys."

† † †

Of course Bronson Howard and his wife (with the poetical, waving hair) was at his brother-in-law's dinner, having rushed away from a Saturday night club dinner in Paris, where he had made a speech and toasted Paris as the Mecca of dramatic art. Whereto the versatile wit who keeps boiling the "pot" of the *Topical Times*, exclaims: "Does B. H. mean to imply that he is the Mahomet of that Mecca, or that French dramatic art is the 'profit' of the British playwright?"

† † †

It was at this Saturday night club dinner that Edmund Yates remarked that he was indebted to an American for the money which started his *World*. "Indebted" was not the word to use, for the editor long ago repaid Judge Hutchings for the timely advance.

† † †

Talking of the *World*, Louis Engel (the of the Arcadian Club and newspaper) had a good *mot* in his chit-chat last week about music. He spoke of an Easter Te Deum just performed as being rather a tedious on Te Deum. There is a tree beside a cottage porch in Englewood at which he would have been hanged had he —, etc.

† † †

Gus Frohman has concluded to bring out The Rajah here at no distant day with an American company. He has engaged a linguial expert to extract the roots of "American accent" for the occasion.

† † †

George Rignold is rehearsing Adam Bede at his Holborn Theatre. He thereby drops his "r"—for (vide his picture in the *Sporting News*) whereas he has a beard in My Partner, he drinks George Eliot with all the sparkling bead on. Old Adam was the first man, and perhaps this Adam will be the first play to make the old theatre at the top of Lincoln's Inn turnstile a success.

† † †

They have a French copyist at the Empire Theatre who wrote in a part the phrase: "Let by-gones be bygones," as "Let my bones be thy bones." He is now setting in his bones (metaphorically speaking) on a Leicester square bench, having shed his skin in the manager's room.

† † †

Brewing carries the reportorial and editorial day here against Baton. Bass and Costa died on the same day, but the notices of the bottled-ale man were rather more abundant than those of the great conductor. Sir Michael dropped into his mortal sleep precisely at the time when, in the place where he had so often led, his latest successor took up the baton on the first night of Italian opera for the season. Were I to write his epitaph it should read thus: "A perfect orchestral conductor, who realized that it was not only thorough drill which made the perfect orchestra, but the primary selection of performers who were worthy of thorough drilling."

† † †

As I adjust the "looking-glass" a wretched crime against humanity is perpetrating. They are marrying the Midgets at Manchester. Those manly implements that rhyme with midgets fairly itch beside the glass as I think of it—my digits.

† † †

The best compliment that could be paid to an artist was paid to Mrs. John Wood by Godfrey, the author of My Milliner. During her week's illness he refused to have the traditional understudy take on the work. Said he: "No one *shall* ever play the part but Mrs. Wood, because now I see that only she *can* play it."

A. Oakey Hall.

## Professional Doings.

—Princess Ida will not be sent on the road next season.

—George Holland's company closed in Chicago on Sunday.

—John Watson has signed with Archie Gunter for next season.

—W. H. Bokee has re-engaged with William Stafford for next season.

—J. H. Stuart has gone to the West End, New Orleans, for comic opera.

—Managers making a trip to California can now play a week at Los Angeles.

—Wallack's stock company plays in the Bowery next week for the first time.

—J. C. Duff's Night in Venice company will be sent to Chicago during the Summer.

—Nat Goodwin will be the next attraction for the Baldwin Theatre, San Francisco.

—George H. Murray is engaged to represent the Barr Oaks company next season.

—Lester Wallack has placed the management of his tour in the hands of the Frohmans.

—The suit of Walter Reynolds against Poole and Gilmore is on the calendar for Friday next.

—W. W. Randall is re-writing his play, Senator Silverbags, at the request of a local manager.

—The T. P. W. Minstrels will open the last engagement of their season in Chicago on the 26th.

—Manager Kibbler has secured The Devil's Auction for the People's Theatre for week after next.

—Charles Burke, once of the Stranglers and later of the Tourists, goes out in Gunter's D. A. M.

—Harry Miner devotes considerable time daily to engaging people for his next season's attractions.

—J. Henry Pincus has signed with Dion Boucicault for characters and comedy parts next season.

—The Blue and the Gray is in active rehearsal, under Elliott Barnes' direction, at Niblo's Garden.

—J. H. Stuart left for the West End, New Orleans, on Saturday night, to join Walker's Opera company.

—All the time at Tony Pastor's Theatre for the Summer and early Fall has been filled. Lizzie Evans, Frank Sanger, Gus Pitou's, and Evans, Bryant and Hoey are the attractions.

—Thomas Q. and Elvie Seabrooke are at present disengaged. They are resting at their home in this city.

—Alexander McKenzie and William J. Johnson have been engaged for next season by William Stafford.

—Signor Novellis and Ernest Catenhausen remain as musical directors with Manager McCaull next season.

—George Gaston is engaged to superintend the production of the comic operas at the Grand Opera House, Brooklyn.

—The plans for the new Standard Theatre were filed in the Building Bureau yesterday by Messrs. Shepherd, owners of the lot.

—J. Duke Murray has been re-engaged as business agent by Milton Nobles. He has been with Mr. Nobles for several seasons.

—The brunt of rehearsing the Casino pieces will fall upon A. W. Mathis, who has been of great assistance to Jesse Williams.

—Adam Forepaugh will have a Dime Museum in Philadelphia next season. He has secured the Bijou Theatre for that purpose.

—Edward L. Bloom is open for engagement with any responsible attraction. He successfully piloted Ada Gray for four seasons.

—Maubury and Overton are in excellent spirits over the success of The Wages of Sin. They are looking forward to a good road season.

—E. E. Rice has taken the management of Well-Fed Dora, which opens at the Fifth Avenue on Monday. It is rehearsing at the New Park.

—Harry Macdonogh, now playing Arthur in Falka, has received a very good offer for next season. He has made quite a hit in this opera.

—Townsend Percy selected the cast for Madam Piper. The piece is being cut down, and rehearsals will be kept going for some time.

—Nelson Wheatcroft plays the Abbe Latour in The Dead Heart, in Baltimore next week, and then goes to Chicago to support Lewis Morrison.

—Thomas Martin, of The Queen's Lace Handkerchief company, has been engaged by Knowles and Morris for their comic opera company.

—Michael A. Kennedy, lately playing W. A. Mestayer's part in The Tourists, was engaged yesterday by the Madison Square for next season.

—Maurice Grau's French opera troupe opens at Wallack's Theatre in November with Théo in Madame Boniface. He returns from Mexico on May 21.

—George H. Adams, the clown, closed his Humpty Dumpty season at Syracuse on Saturday night. He is under contract to C. B. Palmer for the Summer.

—Charles Ellwood, late leading man of the Langtry company, brings suit on Friday in the Third District Court against the Lily for alleged arrears of salary. She repudiates the claim.

—Koster and Bial are engaging a stock company for their hall in West Twenty-third street for the production of short operettas, such as The Jolly Young Waterman, The Blind Beggar, etc.

—John Thompson, of On Hand fame, has rented the Eighth Street Theatre, and is this week presenting his well-known drama. He will let the house to good attractions of the lighter sort.

—Townsend Percy has declined to supply an opera company for Roland Barnett at the Crystal Palace, Montreal, as he stipulated for the banking of the first and last week's salary in advance.

—A Mirror man was yesterday informed on good authority that Nita's First, the latest London success, would be the opening piece at Wallack's next season. It is said to be funnier than Confusion.

—J. Alexander Brown has engaged as première star assoluta for The Seven Ravens, opening at Niblo's Garden, in August, Theonora de Gillert, and he is engaging for the same piece a corps de ballet.

—Mrs. George Tyler, and not Miss Georgie Tyler, is the lady whose address is advertised for by a Providence gentleman. Mrs. Tyler was with the late Webster Opera company, which disbanded in New Haven.

—W. A. Whitecar, W. S. Harkins and William Norris will take a company to St. John and Halifax the latter part of this month, opening at the former city June 3. The two first-named are favorites in the Northeastern country.

—Charles Edmonds, who recently closed an engagement of thirty-five weeks with Barney McAuley, has been engaged by Mrs. Langtry for her supplementary season, which closes June 28. Mrs. Charles Edmonds has been re-engaged in the same company.

—The details of the Mantell tour for next season have been arranged and the dates booked. The new star will open at some city theatre in a new version of The Moonlight Marriage, by Belasco. William Terriss will play the piece in England.

—Managers T. H. Delevan and C. B. Palmer open their pavilion entertainments at New Britain, Conn., May 17, for a Summer tour of week-stands. George H. Adams, the pantomimist, will be director of amusements, and Mark L. Townsend agent.

—About three weeks ago a tall, smooth-faced, loudly-dressed young man registered at a leading hotel in Rochester, N. Y., under the name of R. E. Linford. He represented himself to be interested in the management of Patti Rosa. He left a deep mark in the shape of board and bar bills.

—Only a Farmer's Daughter played to flattering business at the National Theatre, Philadelphia, last week. The company will not close until the middle of July, up to which date time is booked. The fifth season of this attraction has been its most prosperous.

—On July 22 the Beethoven Maennerchor will specially honor the great composer by the unveiling of his statue in Central Park. It will at the same time celebrate its twenty-fifth anniversary. Four hundred invitations have been sent to other societies. The programme is quite elaborate.

—Charles Frohman and David Belasco leave New York on July 1 for a trip to San Francisco, stopping at Denver, Chicago and Salt Lake. They will be absent about one month. Daniel Frohman will not sail for Europe until May 24. It is said that Claudian is the game he will try to bring down.

—William Allen, the original Rocco of The Mascotte, left on Sunday for Baltimore, where he plays that character for two weeks under Samuel Fort's management.

—F. C. Cramer, manager of the Alpine Roses company, was formerly musical director with the Madison Square. He remains with the management next season.

—The entire audience of the Baldwin theatre, San Francisco, was recently photographed by the electric light, and every person present was given a copy as a souvenir.

—Bluebeard opens in Boston at the end of June. The Bijou Opera House will probably be closed during the Summer, as it is feared that the house would be too warm.

—Another Alice Oates opera venture has miscarried. The company stranded at Braddock, Pa., last week. The penniless members were deserted by the management.

—Gus Williams has issued a novel invitation to see his forthcoming performances at the Comedy Theatre. It is in the shape of a summons couched in formal legal language.

—No dates are being filled at present for the Alpine Roses company for next season. If played, it will only be in the larger cities, as the scenery is too complicated and heavy for the one-night stands.

—Madame Flinds, the American dancer whom the Khedive brought from Europe, remains on their premiere next season. Bonabilla has left them. Belasco, who has never performed in New York, will appear in Stella.

—Charles Lenz, late of Grau's French Opera company, arrived from Havana per steamship *Merida* the other day, and was escorted to Bellevue Hospital under the care of Surgeon J. W. Vand. He is a roving maniac.

—Brooks and Dickson have opened additional rooms on the first floor of No. 44 West Twenty-third street, where the partners have actively entered into the agency business. Their present business in this line gives great promise.

—Aimee and Cora Reed will appear at the next Sunday concert at the Casino. The first part of the programme will be given in the auditorium and the rest upstairs in the roof-garden. It will be Aimee's last appearance in concert, as she leaves for Europe on Tuesday.

—Lester Wallack has engaged a leading lady in London to replace Rose Coghlan on the twenty-nine weeks' tour of Wallack's company. Gerald Eyre, Caroline Hill, Al. Lipman and Annie Russell go with the company, the repertoire being Lady Clare, La Belle Russe and Rosina.

—The theatrical season is practically closed in Cincinnati, Heuck's being in its final week with the Wanted—A Partner combination, and the Grand the last to subside, winding up both with the Thatcher, Primrose and West Minstrel party. The museums and hill-top resorts will then have a clear field.

—The receipts of Lizzie Harold at Heuck's New Opera House, Cincinnati, were levied on last Friday, at the instance of the Strobridge Lithograph Company, of that city, to secure a claim of $671 20. It is but justice to state that W. J. Comley, Miss Harold's husband and manager, disclaims the indebtedness.

—The Opera House management of Messrs. Thompson and Fisk, at Uniontown, Pa., will cease in a few days and be assumed by Messrs. Seaton and McLean. Thompson and Fisk were compelled to surrender the management on account of the great press of private business. Their successors are popular young men.

—A Mirror man was shown the designs yesterday that Captain Alfred Thompson has drawn for the dresses of the burlesque Aladdin, which is to be the next attraction at the Bijou Opera House. Preparations are now being made; and if they accord with the designs, the costumes will equal anything ever seen in the city.

—When funds were being raised for the sufferers by the Western floods, Rev. T. Dewitt Talmage asked Colonel Sinn to take up a collection in his theatre. One evening the Colonel took up a collection and netted a large sum. Now Talmage returns thanks in a bitter denunciation of the stage.

—On Monday, May 5, Walter Reynolds produced, at Wood's Museum, Chicago, simultaneously with a performance given by Mrs. Reynolds in London, England, his last drama, A Dead Past. One representation only was given in each country to secure copyright in Great Britain and the United States.

—Despite the mutterings of the political battle, great preparations are being made for Summer amusements all over the country. Comic opera will be overdone and underdone. In New York City political campaigns are brief and exciting; in the outside world they open with the nominations. So there is a shaking of managerial heads over the outlook for the coming regular season.

—Charles Frohman informed a Mirror representative yesterday that the Holborn Theatre, London, is not large enough to suit the Callender Minstrels, so they will shortly remove to the Standard, which has capacity for over seven thousand people. From an English point of view the present business is good, but it does not satisfy the voracious Frohmans.

—C. R. Gardiner, proprietor of Zoyo, the Magic Queen, is negotiating with a real, live, veritable Russian Princess. She possesses any amount of titles, diamonds, dresses, beauty, an exquisite form and every requisite except experience. Mr. Gardiner thinks with a Summer tutelage by competent masters she will make a greater American sensation than Mrs. Langtry.

—A prominent manager thus relieved his mind in the hearing of a Mirror reporter: "Every day we see managers going to the wall or cutting down expenses. They begin on a wrong footing. This fashion of taking cut plays on ruinous royalties is very injurious. I always buy a play. To pay royalties is like trading on borrowed money, and I think it should be discountenanced."

—J. Alexander Brown has engaged for the West End Pavilion, New Orleans, for sixteen weeks, Selina Dolaro, who will open Sunday, May 25, in a repertoire of opera bouffe, playing La Grande Duchesse, La Pericole, La Fille de Madame Angot, Stage Door, etc. The company is made up of the following people, who, with Marianne Clark, the manager, left New York on Saturday last: Lillian Ramsden, Emma Howard, Isabel Berton, Madeline Phillips, Emma Jones, Paulo Sisters, Edward Fusselle, Grace Atherton, Henrietta Scott, H. Wayne Ellis, J. H. Stuart, Alexander M. Bell, C. H. Kent, Percy Gaunt, N. H. Woltstein, F. W. Talbot, J. R. Smith, Walter A. Phillips, F. M. Howard, A. J. Mack, W. T. Gaunt and James Vincent.

# PROVINCIAL.

## BOSTON.

Seven-Sutton is a melodrama of the better class, possibly proving better than it really is because it is played so superbly by the Union Square co. at the Globe Theatre. There is a great deal of pure comedy scattered through the play in bits, sometimes very dainty ones, though it is melodramatic. The character of Priscilla Nelson is an idyl, and flows through the rugged scenes like a babbling brook through great forests and rugged surroundings. It is when this character appears that comedy asserts itself. The character has a splendid foil in the Kate of Maud Harrison, the presentation of which, while proving how capable an actress Miss Harrison is, does not, nevertheless, reconcile her greatest admirers to seeing her in a role where her vivacity is discounted, and where she cannot raise mischief with those glorious eyes. John Parselle's Squire Orchardson is a careful and an effective presentation, and the Mr. Nelson of J. H. Stoddart is almost bitter in its brevity, while rare pathos appears in both voice and manner of Mrs. Phillips' Dame Christianson. W. H. Seymour's Jabez Goosie is a delightful characterization, which in some settings might be farce, but in this can be classed as comedy. It is a wonderful bit of character acting however classified. The fishy marvel of Eloise Willis is a fit companion to it in its careful presentation. The native cast can be spoken of, indeed, with praise. The scenery is beautiful, and its handling effective, while the play of the aurora borealis in the fourth act nightly elicits much praise.

A Rag Baby, as given at the Bijou Theatre, has been quite a success, as it deserved to be, being bright, breezy and exciting. At its best, however, it is only and simply variety in its Sunday-go-to-meetin' clothes. But we are sometimes glad to get variety without encountering the sometimes disagreeable surroundings. Frank Daniels and Jessie Yeamans are the life of the piece, of course, and in their manner supply the humor that is not found in either text or action. Some of these days Miss Yeamans will find an opportunity, as yet denied her, and the country will suddenly discover what a fine actress she is, and shower her with appreciation and dollars.

Topsy-Turvy, at the Boston Museum, continued its second week to good houses, and the fun is as uproarious as ever. The absurdity—or whatever it is called—is acted splendidly by the sterling Museum co.

Johns came back to good business, which has continued through the week, at the Boston Theatre. Those who predicted slim houses on its return have disappeared from view. The glitter has not worn off, the sparkle is of old, and the ballet action is as provocative as ever of admiration.

Fanny Davenport's second week at the Park Theatre was quite as good as the first. I heard there were a few vacant seats on one evening the first week, but whenever I looked in the house was simply packed. A second evening devoted to sitting through the play only strengthened my opinion of the fitness of Miss Davenport for the character of Fedora, whether in its lighter or more terrible phases.

The Rentz-Santley Novelty and Burlesque co. gave an interesting performance at the Howard Athenæum during the week. Most of the faces are new, but there is no lack of smoothness in the presentation of the specialties.

The usual variety specialty and lively variety have been given to good houses at the Windsor Theatre and Bowdoin Museum during the week.

Items: Manager Everett had a rousing benefit at the Windsor Theatre, 7th, and raised down about a thousand dollars as the result.—I shall be in New York again in a few days, and Tim Murnon compositor who made me say "I own," last week, is coming to grief.—The Boston *Transcript* happily characterizes Ada Rehan as "the Mrs. Jordan of to-day."—Charles Kent, of the Boston Theatre co., is said to be an amateur painter of considerable merit, and he has sold several pictures lately at good figures. He has asked me, several times, to call at the Tremont House, where he boards, and see his work, and I have called several times, only to find him out. (No pun intended.) I have a growing suspicion that the reason he is out so much this fine weather is because he is painting the town—I hope some other color than red, though I hope against conviction, since he is quite intimate with Jack Mann.—Carlyle Petersilea, the eminent Boston pianist, who has received more honor during his few weeks in Germany than Boston has bestowed upon him so grudgingly in as many years, will return home about Sept 1, when it is just possible he will be estimated more at his real worth.—Joseph Howard occupied a box at the Globe Theatre on Tuesday night to witness the first representation here of Storm-Benson.—Alexander Salvini was at the Carrollton last week.—Noah Barttett, formerly of the Boston Museum co., and lately with Edwin Booth's co., is in town. She will Summer at her old home in Newburyport—Isabel Stone has returned from Europe.—Otto Bendix, Will Fries, Julius Eichberg and Dr. W. S. Langmaid recently gave a delightful musical entertainment at the St. Botolph Club.—There is a report that there will be no music at Nantasket Beach the coming Summer, Possibly the people down there don't feel like being crowded. Nantasket surely is not going to run in opposition to Nahant. People must not put their blood on ice at all the Summer resorts.—R. B. Mantell and his wife occupied a box at the Globe Theatre at the Wednesday matinee to witness Storm-Benson. During their stay in Boston Mr. and Mrs. Mantell stopped at Miss Fisher's, in Bulfinch Place, so long famous as the home of William Warren and other well-known professionals.—There will be a great deal of horse-play at the Boston Theatre in June; but as it will be done by horses and not by two-legged hero-stormers, it will "go."—Albert F. Conant gave a concert of chamber music at Union Hall, 6th, consisting of works of Beethoven, Liszt and others.—Charles S. Getz, the scenic artist of the Boston Theatre, has gone to his old homestead near Baltimore to recuperate after a season of hard work.—Sara Jewett will be in Cambridge soon, enjoying a series of visits with her many friends.—A Boston paper rises to remark that "R. B. Mantell resembles a well-known Boston musical journalist." When will otherwise respectable journalists cease mud-throwing?—D. A. M., A. C. Gunter's comedy, will flow over the Bijou footlights for a brief season, beginning Sept. 1.—Charles Barnham, the acting manager of the Globe Theatre, has been re-engaged by Manager Stetson for next season. The Globe would be lonesome indeed without that omnipresence that makes him so desirable an aid, and that far-away manner that sometimes manifests itself and makes you think he is a well-to-do poet in disguise. Manager Stetson has an excellent faculty for selecting his staff. I might dish Martin Drake and all of them up, but I must have some one to fall back on while I peep out of Mr. Barnham's way for the next few days.—Fun On the Bristol will be the opening attraction at Oakland Garden.—The Boston Museum co. will begin its next season in Montreal Oct. 20.—The Windsor Theatre advertised high tickets last week; and I sat through the performance one evening to see what it was like, but I saw no kicking, and should have asked Manager Everett about it, only I was afraid he would accuse me of doing the kicking; so I preserved a discreet silence.

## NEW ORLEANS.

Catherine Lewis and her opera co. have been drawing large audiences to the Spanish Fort during the past week, and the performances of Olivette have greatly improved in smoothness and general merit. Probably the most generally admired of the co. is Harry Standish, the comedian and stage manager. His efforts are always emphatically applauded. The chorus is very pretty, dressing and well drilled, and adds materially to the success. The Queen's Lace Handkerchief, which has been in active rehearsal for some time, will be produced for the first time in this city, 12th. It is expected that the costuming and contouring of this opera will be something very elaborate and elegant.

Georgie Bodee, of the West End Opera House, engagement co., to leave New York on Sunday next. He will open his season about the 20th. Millie Montague, prima donna, began an engagement 4th. On the very first night, however, an accident happened which, though it did not result fatally, prevented her from continuing her performances for several evenings. She had been practicing her tight-rope walking and had descended from the ceiling on foot from the ground, when one of the ropes which she had engaged in holding the rope, slipped his hold, allowed the rope to slacken and caused her fall to the ground. She was picked up in a fainting condition, however, fully recovered, and resumed her performances.

The Lilliputians are now on their way to Mexico, where they will enjoy a pleasant Summer's engagement, before their host of friends here. The city has obtained a judgment of $300 against Brooks, Conner and Norton for theatrical license during their occupancy of the Grand Opera House. They contested the license on the plea that it was unconstitutional.

Grace Cartland and W. W. Kelly have both gone North. Gorman is giving an admirable variety entertainment at his tent show up-town. Charley Benedict, the Ethiopian comedian, who has been for a long time a member of Gorman's forces, without giving a word of warning has "skipped." I understand he forgot to liquidate several bills before departing. At Faranta's Pavilion, Perli, or, Life by the Seaside is the dramatic feature of the programme. It is performed by the Paul Comedy co. A good olio precedes.

## CHICAGO.

Orpheus and Eurydice, by the Bijou Opera co., has captured the town, and Haverly's Theatre is filled with a delighted and enthusiastic audience every night. The bright and catchy music, the gorgeous, though somewhat scanty costumes, and the capital scenic effects, combined with the talent of the co., all create a prosperous run. Marie Vanoni proved herself a capable actress and a sweet singer in the part of Eurydice. Digby Bell, Harry Pepper, Laura Joyce and Ida Mulle aided not a little in making the opera a success. The opera will be kept on the boards for two weeks to come. Frank Mayo's new drama, Nordeck, is underlined to follow.

Mme. Modjeska found her supplementary season at the Grand Opera House a most profitable venture. Large audiences have witnessed her performances and bestowed their applause. Aside from a few isolated efforts of her leading support, the acting of the co. has been good and unworthy of the star. The most praiseworthy performance was Adrienne Lecouvreur, the title role of which fits Modjeska like a glove, and in which she has no equal to-day. The too brief engagement closed on Saturday night with Romeo and Juliet, in which the star gave an intelligent and refined impersonation of the Capulets' unlucky daughter. It was full of power and winning grace, but lacked the girlishness and youth so essential for its truthful characterization. This week, Barr Cable, the new comedy drama, will be tried. It is billed as "a powerful story of love, ambition and crime, intensely emotional, full of humor, and wonderfully picturesque." It would be unfair to judge it from this, but the above words suggest a combination impossible in a good play. The pictorial designs on the walls show a flood, a stabbing affray and what looks like a suicide.

Nat Goodwin and his clever co. have packed Hooley's Theatre all the week. As Mathias Irving in Those Bells, Goodwin's imitation of Henry Irving stamps him as the greatest mimic on the stage and is withal so original a copy that it increases his own reputation as an artist. It was watched with interest by all who saw Irving, and enjoyed hugely by those who had not. Both factions laughed heartily, but from different reasons. The people who did not see Irving could not catch the satire of the absurd business introduced, and laughed only because it was funny. This week, John F. Smith's Comedy co. in Between Two Fires. John T. Raymond in his latest success, for Congress, 13th.

Leon and Cushman's Minstrels were at the wrong house to do any business, and McVicker's Theatre has been practically empty during the week. The co. was by no means bad, but burnt cork artists at McVicker's would not go down. McCaull's Comic Opera co. will try the enduring merits of The Merry War at this theatre. The opera met with favor when produced at the Grand early in the season, but will probably be put on at McVicker's in good enough style to play a profitable engagement.

Another shuffle in the management of Wood's Museum occured during the week. J. S. Halbert, the press agent, was discharged, and a Mr. Haight put in his place. J. R. Wilkins, a Board of Trade man, and one of the Board of Directors of the institution, is made manager of the theatre department. He knows nothing about the business, but will know lots before a great while if he is let alone. The present week's programme is Chimes of Normandy at night, and The Wooden Middy, a dramatization of Dickens' "Dombey and Son," is the matinee attraction. The opera may prove the salvation of the place put on in proper style. J. C. Scanlon is a gentleman who may be relied upon to do the very best that can be done with the material in hand.

George C. Hiln had a prosperous week at the Standard Theatre. He appeared in Hamlet, Richelieu, Macbeth and Fool's Revenge, and shows great advancement in his treatment of character and in acting since his last visit. There is little doubt that he will eventually attain the necessary excellence to be ranked as a popular tragedian. The actor has secured in Adele Payn a valuable assistant in his efforts. Her work is surprisingly good, and shows a talent that only needs experience to make it as acceptable as that of a majority of the leading actresses in the country. This week, W. J. Scanlan in Ardendale and Friend and Foe. Pat Rooney's Novelty co., 18th.

The Strangers of Paris did a fair business at the Academy of Music, its recent extended run at Haverly's operating against its drawing very largely. Dore Davidson, as Jagon, and Libbie Noxon were the best in the large cast. This week Nat Goodwin will appear in Confusion, playing Christopher Blizzard.

Coup's Theatre has found no diminution in attendance, the giving of popular operas at a low price having proved a great success. Chimes of Normandy has been witnessed by large audiences all the past week. Hattie Anderson's Serpolette is particularly commendable in both acting and singing. The singing of John McWade as Henri was also capital. The Germaine of Mae St. John showed this artist in a new line of work, and she made a most favorable impression. This week Fatinitza will be given at night, and a juvenile Pinafore co. at the matinees.

Items: W. W. Kelly arrived in town last week. While showing the effects of his recent illness, he is as full of energy and hopefulness as ever. He has offers from two local managers to assume control of the business management of their respective theatres, and will probably accept one of them.—Excelsior will follow McCaull's Opera co. at McVicker's. Florence Gerard, who appeared in Confusion with Harry Dixey at the Grand a short time ago, and who was to be one of Lewis Morrison's co. for his season at the Academy, is obliged to retire from the stage for a season on account of a severe injury to her knee, which threatens to incapacitate her for some time.—Madame Janisch, of the Bandmann co., has determined to play in English next season, and is looking about for a manager. It is said her English is already very good. Where is Harry Sargent?—Buffalo Bill and his Wild West show open at the race track next Saturday. A performance every afternoon up to and including 26th, rain or shine.—Charles J. Crouse, manager of the Troubadours, is in town. He has been in Florida for some weeks past, trying to get rid of rheumatism. He will spend the Summer in Colorado.—Walter Reynolds' play, produced at Wood's Museum last Monday to secure copyright, was entitled A Dead Past. It was favorably received by a small audience, and with a strong cast would probably be successful.

## SAN FRANCISCO.

May 6.

Mlle. Rhea's appearance at the Baldwin Theatre, last night, was a great disappointment to the large audience present, on account of her bad English pronunciation in the part of Adrienne. We have had pigeon-tongued actresses here before, but they have generally spoken clearly enough to be understood, which, absolutely, Mlle. Rhea does not. The lady is evidently an actress of talent; she has a good stage presence and elegant costumes; but her season will very likely prove a failure. She has been extensively advertised, bepuffed with star notices and "interviews" in advance of her appearance, and the public were led to expect at least an intelligent performance. Not being able to catch the meaning of her words, we have been greatly disappointed, and it will come back as a boomerang upon the management. A. C. Hayman has been particularly unfortunate in attractions presented so far at the Baldwin. He opened his season with John A. Stevens' co. in John A. Stevens' pieces, which proved failures. The Emma Abbott co., that followed, has been his only success, so far, and it was a big one. Then came the unfortunate Sara Jewett engagements supported by another of John A. Stevens' companies in more of John A. Stevens' pieces, booked for six weeks; that bursted to pieces before its close. Afterward came George S. Knight in three weeks of commonplace Dutch dialect pieces, an engagement that turned out disastrous. And now comes Rhea declaiming to us in an unknown tongue—a dramatic Babel on the Baldwin stage. During the same time Magleson gave his great operatic season at Platt's Grand Opera House, and, subsequently, Manager Hert brought out the Royalty co. in Excelsior, playing them at his California Theatre for four weeks, and the Grand Opera House for one week afterward at popular prices, to immense business. But it may be Manager Hayman's turn shortly, for Langtry opens at the Baldwin on June 15, for two weeks, and is sure to do his business, and he has a good line of attractions booked for the Summer.

Pop and Castleton have done a good two weeks' business at the Bush Street, and stay for two weeks more. It will pull out a good season, as there will be no strong attractions against it.

Baldassa, and the opera co., formerly at the California, will give a two weeks' season of Italian opera at that theatre, opening in Faust on 11th; followed, probably, by Tillotson's comb., including Fred Warde and Kate Forsythe in Lowood. Following this, will come John Stetson's co., with James O'Neill, Fred de Belleville and others, in Monte Cristo, succeeded by Lawrence Barrett and co. Then the production of the great spectacle of Snowflake, introducing the Russian ballet of seventy-two corypheus, and other European novelties.

Charley Reed, the minstrel and comedian, will play a farewell week at the Grand Opera House before going East. He opens in Pomp, a drama, on 11th. The Hungarian Gypsy Band have drawn moderate business at the Standard. After this week they go to the Vienna Garden, having been brought out by Manager Walter for that resort.

W. H. Sheridan is actually playing to overflowing houses at Hert's Oakland Theatre in the legitimate. The Strategists are doing big business in Portland, Oregon.

Items: The Aller Sisters, five in number, dancers, went East with the Kiralfys. They are natives of this city.—*Figaro* says: "Manager Hert, through Colonel Mapleson, made liberal tenders to both Edwin Booth and Henry Irving for a season at the California Theatre or Grand Opera House. Booth stated that it was impossible for him to come to California, however much his inclination might lead that way; and Irving stated a suspension of the offer until his return from England in the Fall. In every probability Irving will visit us in the Fall of Winter."—Joe Taylor, a veteran in the show business on the Coast, will leave on the 6th, via Southern Pacific road, for an extended trip through Mexico, showing at the towns on the road en route. He co. is entitled Taylor's Tourists, and will be mostly a musical one, and will take in Mexican soil at El Paso. This will be the first co. leaving California for a Mexican campaign by the new railroad route. The Kiralfy Brothers return to this city in September, under engagement to Manager Hert, with Enchantment, The Black Venus, Puck and Sirka.

## CINCINNATI.

George Henry's new play, Rocky, the Make-believe, was presented with fair success, at Heuck's New Opera House, during past week, by Lizzie Harold and a fair support. In its general outline the play is strongly suggestive of Lotta's Little Detective, Miss Harold assuming several characters in very creditable style during its performance, and in concert with Frank Rae managed to introduce a number of specialties with good effect. The piece was staged in good style, the police station scene being exceptionally well put on. Wanted—A Partner this week. Graham Barton and Emily Maynard will close the season of this house.

The Deuce of Hearts, with George R. Edeson and J. F. Ward in the leading roles, proved sufficiently attractive to draw a profitable week's attendance at the Grand. The play is burdened with but slight semblance to plot, but is enjoyable throughout from its series of ridiculous situations. Both Edeson and Ward rank as brilliant comedians, and their efforts, combined with the excellent work of Louise Baile in the subrette role of Nancy, the Maid, materially assisted in the success of the week. This week minstrelsy will be given a show, with Leon and Cushman's party as its exponents, and Thatcher, Primrose and West's troupe, underlined for 12th, will wind up the season at this house.

Items: Manager R. F. J. Miles has returned from New York City.—Baby Bindley, the erstwhile juvenile phenomenal vocalist, is one of the attractions booked by Fennessy for current week at the People's Museum.—The complimentary benefit tendered W. E. Jones, treasurer of Havlin's Theatre, which is announced for the evening of 11th, promises to be largely attended. The gentleman, who is manager Havlin's brother-in-law, has by his uniform courtesy made himself very popular with the amusement public during the season.—The box-office receipts at Heuck's New Opera House, 4th, were levied on at the instance of the Stoebridge Lithographing Co., to secure a claim held by them amounting to $150.00 against Lizzie Harold (Mrs. W. J. Comley), for work performed for that artiste. Mr. Comley claims that the lithographs for which the payment is now being enforced were entirely unsatisfactory, and were rejected at time of receipt. The merits of the case will be decided at an early date.—Little Clara Hollywood, a precocious miss of four years, played Cinderella at Harris' Museum in excellent style.—The Dramatic Festival Directors held a business meeting, 5th, and a full exhibit of the Festival matters is expected during coming week.—Madam Favart, sung at Havlin's, 4th, by the St. Quinten Comic Opera troupe, attracted a large audience.—The Cincinnati May Music Festival will begin 20th and last until 23th. Among the prominent soloists engaged are Nilsson, Emma Juch, Emily Winant, Materna and Messrs. Tordt, Remmertz, Scaria and Winkelmann. The advance sale of seats, while good, does not compare favorably with those of seasons past.—Manager Roberts, of A Mountain Pink comb., was in town 8th, and claims to have a strong co. engaged for the season of 1884-85.—Amateur night has been abolished at Harris' Museum, and the aspiring amateurs will now necessarily seek fame elsewhere.—Bob Graham's warmest friends do not accuse him of facial beauty, even under the most favorable circumstances, and his motive in rendering himself as hideous as his title indicates is one of the unsolved mysteries of the age.—Manager Fennessy of Heuck's, has an excellent advertising device in the shape of a long wagon, with the current attractions at his houses conspicuously placarded on either side, which perambulates the streets from early dawn until twilight. It is safe to wager that if there is a procession of any note extant that wagon catches on and invariably brings up the rear. In conversation with the genial manager recently, I alluded to the fact and assured him that in the boy who engineered the vehicle in question, he possessed a veritable treasure. Jim readily coincided with me and related that in engaging the youth his strictest injunction was to follow all processions parading Cincinnati's streets and, added Fennessy, "you can imagine my feelings when down town recently I had the extreme pleasure of seeing my wagon leisurely bringing up the rear of an intensely respectable funeral procession."—A benefit at the Grand Opera House 17th is announced for the attaches of that theatre.—The majority of the business staff of the Grand are already under employment at the Cincinnati Base Ball Park for the Summer season.

## BROOKLYN.

The opening night this week of the different theatres was a good one for all; excellent audiences patronizing the different productions, which consisted of the Beggar Student at the Park, Januschech at the Grand, and Haverly's Mastodons at Haverly's.

McCaull's co. presented the tuneful measures of the Beggar Student in a very acceptable manner, pleasing the audience and responding to numerous encores, which testified to the merit of the co. Lilly Post, who had been advertised to appear, failed to present herself, but her place was taken by Rosalba Beecher, who seemed entirely equal to the demands made upon her by the part of Laura. She suffered from a slight nervousness, incidental to her first attempt to sustain the role, but this gradually wore away and she promises to leave nothing to be desired in her interpretation. Mark Smith was excellent in the title role, and both sang and acted the part in a manner that would have caused his predecessor, Carleton, to begin to feel anxious about his laurels which he has won. I have yet to find some one whom Ellis Ryse's labored efforts to be funny please, but he evidently thinks that he is humorous, and, if alone in his ideas, probably thinks he is the best judge of what concerns himself. The orchestra and chorus were on good terms with each other, and the entire performance was a smooth and evenly balanced one.

At the Grand Januschech presented Bleak House to an enthusiastic audience, which liberally bestowed the applause which both she and her support deserved. In the dual role of Lady Dedlock and Hortense, it will be as it has been, universally conceded that Januschech is without a rival, and this was demonstrated on Monday night. Alexander H. Stuart was only pleasing as Inspector Bucket, yet his rendering of the part does not recall satisfactorily the character in the novel upon which the play is founded. As Sir Leicester, J. H. Taylor was much too heavily handicapped, playing too much to the gallery and not giving to the character that refinement and proud endurance that one conceives a person of the nobleman's birth and training would exhibit under the circumstances. Virginia Brooks, as Poor Jo, won the honors of the evening after the star, and was excellently well received. Ogden Stevens was inoffensive, while Charles Shine burlesqued the part of Guppy to an inordinate extent—he does not seem to appreciate that the part calls for foppishness and not buffoonery. He was funny, however, and, being that, is satisfied. George D. Chaplin, as the lackey, Powers, did more than justice to the character, and proved that it is the actor and not the part that makes a particular role a pleasing one, however subordinate. Lavinia Shannon and Henrietta Irving, as Esther and Mrs. Rouncewell, respectively, were excellent. Thursday and Friday evenings, Mother and Son; Saturday matinee, Zilliah, and Saturday evening, Marianna, will be presented.

The Mastodons opened their last week's appearance in America, for some time, at Haverly's Theatre, on Monday night, before an excellent house, which was well pleased with the performance, the pieces were generally "new," and the songs pretty and well rendered. "I'll Await My Love," rendered by Edwin Hatley, was greeted with well merited appointer, as was also the duet by Malcomb and Garland, "Life's Dream is Over." Billy Sweetman was very, very funny, and was closely followed in his lead by his cork-covered friends of the bone and tambourine. The finale of the first part was as stupid as it well could be, and did not do justice to the co. In former days, not very long agone, the minstrels made a specialty of the act, but now it is considered as a sort of filler, and is rushed through without care. The antics of Carroll Johnson and Billy Sweetman, as two sea-sick sailors, were not at all amusing, rather disgusting to the more refined portion of the audience. The minstrels will probably not find the reality as excruciatingly side-splitting in its humor as the burlesque, when they get out on the heaving Atlantic next week. They sail on Saturday morning next. The second part was good and well rendered, and as the costumes are something of extraordinary beauty, the Mastodons will undoubtedly make a hit on the other side.

The Ladies Claire did good business at the Park and Haverly's, last week; but Peck's Bad Boy drew the crowd. Of course there is nothing in the piece except fun, but as there is plenty of that people flock to see it and laugh away two hours and a half of hilarity. Florence Bates, as the Bad Boy's Chum, did the only respectable piece of acting that deserves special mention, and to her should be allotted the principal part. She is decidedly funny, and quiet and mates up well as the policeman's son; but why, under the blue vault that hangs above us, she wears a diamond ring all through the disturbance, is a mystery, unless she wants people to know that she owns a "spark." Never mind, Mary; leave it all hereafter and kindly the audience that it will be on exhibition at the box-office.

Hyde and Behman, with The Two Johns, did a good business last week and this week are drawing crowded houses with Wallick's Saddle King, in which Jesse James figures extensively.

Next week Milton Nobles, in Love and Law, will be at the Grand; Harry and Fay at the Park and Edward Harrison's Comedy co. in Where Are They? a comedy by the author of Confusion, at Haverly's. These attractions will struggle against Ramsen, who is extensively billed all over town.

Manager McConnell, of Haverly's, informs me that he is not going to leave us—a lot of news that will be hailed with pleasure by all who know him. It was his former intention to put in a couple of months in Chicago, as his brother, who is there, expected to visit Europe during that time. But as the latter has abandoned his intention, the former will remain here, making everybody connected with the theatre happy and pleasing his patrons by his change of plans. The usual benefit to the attaches of Haverly's occurs on Saturday, Fred Warde appearing and being supported by Manager McConnell as Dr. Manuel, in the evening, in Baker's Bachelors. Lester Wallack in A Scrap of Paper, translated and adapted from "Les Pattes de Mouches," will be at the Park during week of 26th, during which engagement he will also present She Stoops to Conquer. How well correctly, "Les Pattes de Mouches" is by Victorien Sardou, and was one of the Vaudeville successes in Paris, twelve years ago, where it had an excellent run. The closing of the regular season at the Grand will be occupied by a week of opera, to be followed immediately by a Summer season of similar entertainment, running into July. The venture promises to be a paying one, as the Grand is particularly adapted to this scheme, being large, airy and cool. Italy's Red Letter Nights closes the season at Haverly's week of 26th. The Bartholdi-Statue-Federal-Fund-Fete-of-Nations—what a name!—is drawing crowds at the Aerdeum, having opened 12th.

## BROOKLYN, E. D.

Novelty Theatre (Duvall and Williams, managers): Florence Noble and Harry Jackson, supported by a good co., are playing this week in Queen's Evidence. The play is well received. Next week, Mugg's Landing.

Lee Avenue Academy of music (Berger and Price, proprietors): The Fay Templeton Opera co. opened Monday night in Gentle Geraldine, to an excellent house, and during the week will play Mascotte and La Coquette. Next week, Lester Wallack and co. will play A Scrap of Paper and She Stoops to Conquer.

## PHILADELPHIA.

The past week has not developed anything worthy of special mention, being one of the dullest of the season both in point of attendance and the quality of the attractions. At the Walnut Italy's co. appeared in Our English Friend and *Fra Diavolo*, to good houses, the week being equally divided between the two plays. Both productions were artistically successful, and received careful attention at the hands of the local management. Helen Barry opened 12th in The Fatal Letter, to a fair house. Queen's Lace Handkerchief, 14th.

The Emma Abbott Opera co. was liberally patronized at the Chestnut, and the engagement has been extended throughout another week. In the general features of chorus, scenery and singing, the Abbott co. has reached a much better grade of excellence than has been before observed, and the second week will no doubt prove equally profitable with the first. Emma Abbott has added adipose tissue to her already abundant plumpness, and still clings to many unpleasant mannerisms; but her voice has certainly undergone improvement. The engagement was originally made for one week; but the Wallack Rosedale date has been cancelled and opera will reign until the 19th, when The Devil's Auction comes off—or, rather, goes on.

Brougham's ancient failure, The Lottery of Life, was an Arch failure; and E. A. Locke's rendition of Terry was bad enough to make the author's ghost arise in protest against the double assassination. J. F. Peters was the only member of the co. who merited mention, except the variety element, which was clever enough. Lizzie May Ulmer, in Dad's Girl, opened the present week to a moderate house. Fay Templeton Opera co., in a round of comic opera, begins an engagement 19th.

At the National Only a Farmer's Daughter was played to good houses. Claire and the Forge-Master opened 12th to a fair audience. Rehan's 7-20-8 is billed for 19th.

The regular season at Haverly's terminated 10th. The Beggar Student having been given at the three concluding performances. A Trip to Africa was presented last night (11th) by the Neuendorff Opera co. to a large house, and scored a reasonable success. It will hold the boards for three weeks.

Our May Music Festival has passed into history, and nothing remains but to make good the deficit between receipts and expenses. From a musical point of view, it was not a failure; fact is, the public was surfeited with music of a class utterly out of the reach of the ordinary mortal. However appreciative the Quaker City may be in a dramatic sense, its pleasure-seeking population does not want to be dosed *ad nauseam* with severe classical music; and the comparative failure of the Festival and the Wagner-Thomas concerts stands out as proof of the assertion.

At the Opera House Ada Gray and her new East Lynne found the temperature below zero. Leaving the star's personal qualifications out of the question, the support was "Gunther" bad, and the version of the play given is puerile, to say the least.

Milton Nobles' Love and Law opened to small audience.

The New Central offers the Rentz-Santley Burlesque co. as the attraction for this week. At the Dime Museum a Baby Show is in progress. Variety at the Club; Jack Sheppard and Ada Richmond at the Bijou.

Items: The echo of Fortescue's fairy foot-falls died away at the Arch Street Opera House last Thursday, and darkness prevailed. Some said the good-natured star had sprained his ankle; others, less credulous and better informed as to the facts, located the "sprain" nearer the pocket, and put the responsibility where it properly belonged—*i. e.* on Rosenfeld's shoulders. Some of our newspapers would like to see him at "the captain's office." Greater disappointed her audiences, as usual, during the Music Festival.—Lillian Cleves-Clarke-Foote were elaborate toilettes in Only a Farmer's Daughter, and her acting was by no means below mediocrity; but the leading woman, however good, who is so "cranky" that her manager is obliged to maintain an understudy as a constant menace, cannot be an agreeable creature to handle.—The cancelling of the Wallack contract is said to have been secured by Nixon and Zimmerman only through the exercise of great tact, etc. Perhaps so. We have cause for thanksgiving over the result.—Love and Law is handsomely billed; so is Dollie Nobles.—Hattie Eddy, a daughter of G. W. Eddy, will benefit 19th at St. George's Hall. She leaves for Europe in August.—Lillie Hinton wants an opening on Chestnut street; she has a new play.—Augustin Daly was tendered a reception by the Penn Club last week.—Harry Taggart would like to see Sydney Rosenfeld.—There will be no change in the Walnut management next season. It is rumored that the handsome treasurer of one of our prominent theatres will star next season as Bessie Bennett in Romany Rye.—The National is already in the painter's hands.—There is talk of running the Academy of Music next season as a standard theatre. Don't.—Frank Wilson goes to Europe to study anatomy.—Royal Merrill says William Carleton is tired of comic opera and wishes to return to the legitimate. Carleton never attained special prominence in the comic line, save in the way of praises not wasted on the wood "and."—The Dantes is booked at the National.—Louise Searle, whose last appearance here was with the Boy Scouts in Merry War fame, will be seen at the Walnut next week.—Lizzie Harold comes to the Chestnut 26th.—Mrs. John Drew claims the present to be the most prosperous season the Arch has ever enjoyed. The retrospect then cannot be particularly entrancing.—The Abbotts close the season on Saturday next.—A Trip to Africa is wonderfully strong in mechanical work.

## ST. LOUIS.

Olympic Theatre (Charles G. Spalding, manager): Between Two Fires has proved one of the best comic successes of the season, and only the fact that it came late prevented it from doing a magnificent business. In it are Messrs. William Davidge, Jr., and Charles Stanley, a fine comedy duo, and Maggie Harold, one of the handsomest and most attractive subrettes on the stage; the Russells, John Ratcliffe and other good people. Pete, by Hayman's Comedy co., 11th, closes 12th.

Grand Opera House (John W. Norton, manager): A Mountain Pink, with Laura E. Dainty as star, did a miserable business, the piece having been produced by Louise Sylvester earlier in the season with poor success. The co. was good, but the weather is becoming too warm for indoor amusements. Lizzie Harold in Rocky, the Make-Believe, 11th.

Pope's Theatre (Charles Pope, manager): Two performances were given by the Buffalo Bill vaudeville co. 4th and 5th, when Nate Salsbury decided to withdraw them, and the theatre was closed. On the 11th the Dickens Sketch Club will give an afternoon and evening performance, presenting Editha's Burglar and Combustion. This is prior to their starting off on their tour to the North and Northwest.

Standard Theatre (W. H. Smith, manager): A Terrible Test, with Ethel Johns as the star, did a very thin week's business. The Henshaw-Tenbrook co. in Faces, 11th.

People's Theatre (W. C. Mitchell, manager): Harry Weber, in Nip and Tuck, has done tolerably during the week. J. J. Little's World, 11th. "Matt," the popular Cowboy, had his benefit 11th.

Theatre Comique (W. H. Edwards, manager): Billy Arlington's Minstrels have given a good performance during the week.

Items: The May Musical Festival proved a very good success. The first two performances were given 4th and 5th at the Auditorium, and consisted of a concert programme and the oratorio of The Creation, and on the third night the Hash co. gave selections in costume from Carmen, Il Trovatore, and other operas. The last performance attracted the largest audience, but was the least satisfactory. Myron W. Whitney, who was to have sung in The Creation, made a curious mistake regarding the date, and did not materialize until the next day. Fortunately, Edward Heather was familiar with the music and sang it admirably.—The Buffalo Bill and Dr. Carver shows have been running opposition all the week, Cody getting the biggest end by a long ways. He opened to nearly 20,000 people at the Base Track.—Pat Short opens his season at Uhrig's Cave June 1, with the Ford Comic Opera co.

## CLEVELAND.

Euclid Avenue (L. G. Hanna, manager): The Boston Ideals played to "standing room only" during their entire engagement. It would seem, from the large and fashionable audiences, that they are growing more and more popular in this city. Their repertoire included Mascotte, Mountebanks, Martha, Pia Diavolo, Gondoliers and Barbe Bleue. The last named was presented for the first time here. Heretofore the Ideals have been given little credit for acting, critics confining themselves to the vocalism. In the opera of Barbe Bleue the acting is praiseworthy. The opera was a phenomenal success. Gondoliers, Pinafore, Rajah, 12th, 13th, 14th; Callender's Minstrels, 15th, 16th, 17th, closing the regular season at this house.

Academy of Music (John A. Ellsler, manager): Through extensive advertising Lytell's co., playing in Around the World in Eighty Days, filled out a week of big business. The show was a humbug—the present attempt at producing a spectacular drama that was ever sprung upon a Cleveland audience. Robert McWade, 12th; Wanted—A Partner, 13th; Baker and Farron, 14th.

Dime Museum (Drew and Sackett, proprietors): Large attendance during the past week. The Museum, even now, is hardly capable of accommodating its large patronage. Attractions for this week include Addie Gray, with three feet; Barnum's phantom man, a mouth writer, the indispensable educated pig, two colorless children and sundry sketch artists for the theatorium.

Items: Treasurer Shannon, of the Academy, takes a benefit 16th.—Rumored, that Geraldine Ulmer, of the Ideals, was married to Robert Ide sometime last week. The most diligent inquiry has failed to substantiate any such statement.—The May Festival, 13th, 14th and 15th, is the great event of the week.

## ARKANSAS.

### LITTLE ROCK.

Grand Opera House (R. A. Little, manager): The Dude Minstrels gave an inferior performance, 6th, to a large and well pleased audience. Charlotte Thompson, 13th, 16th, in Jane Eyre and Miss Multon.

Item: Frank L. Vearance, the clever advance agent of Charlotte Thompson, spent two days in our city. He departed, 8th, for Fort Smith.

## COLORADO.

### DENVER.

Tabor Grand Opera House (Peter McCourt, manager): John T. Raymond opened 5th for a week, and up to date every seat has been taken for each performance. This is his first appearance in Denver. The Bandmann Dramatic co. (Louise Beaudet) closed 3d. The troupe was the poorest ever seen in this house, and consequently business was exceedingly light. Bunch of Keys co. will open 12th for a week.

Items: Mlle. Louise Armaindo, the bicycle rider, is giving exhibitions in the Skating Rink.—Bandmann, the tragedian, arrived in town, 7th, from Chicago. He joins his troupe at Colorado Springs.—The Academy of Music will soon be opened.

## CONNECTICUT.

### HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): Romany Rye, 5th and 6th, to fair business. This is one of the most satisfactory melodramas that has been given here this season. The co. was excellent, and the scenery was far ahead of that of most travelling cos. that make pretensions to effects. Princess Ida was presented for the first time in this city, 8th, before a large and brilliant audience. The opera made a very favorable impression and it was at once voted a success. The co. has some excellent voices. Barlow-Wilson Minstrels gave a first-class performance before a very large house, 9th. The co. throughout is excellent, and has but one rival.

American Theatre (W. S. Rose, manager): This house has been closed the past week. Week of 18th opens with the Comedy Four co., headed by Murphy, Mack, Shannon and Ryan.

Items: The season closes at American Theatre this week. Samuel Alexander, of the Carrie Swain co., has returned to the city, the co. having closed.—Joseph Ali, the popular leader of the orchestra at the American, has a benefit, 16th.—Will W. Watt, comedian at the American the past season, left last week to fill a Summer engagement at the Apollo Theatre, Evansville, Ind.—Barnum-London shows spread canvas here June 6.—Harry Cushman, of Palmer and Ulmer's Danites co., has returned for the season.

### NEW HAVEN.

Carll's Opera House (P. R. Carll, manager): A good-sized audience assembled 5th to witness the first presentation in this city of Princess Ida. I am with those who regard Iolanthe as the prototype of its *motif*, though the airs are by far less "catchy." The co. is unquestionably the poorest organization "under the auspices of Mr. John Stetson" that we have had the misfortune to listen to in some time. Lillian Bond in the title role was as incapable as the King

suppressed. A few more modern songs would greatly improve the piece. Case and Maples 19th.

WILLIMANTIC.

Lesser Opera House (S. F. Lesser, proprietor): Rice's Tramcar co. in Fun on the Bristol, to a fair house 9th. In this musical comedy the co. do some excellent singing. F. H. Carroll, Harry Clarke and Miss Evans in their specialties are first-class. Mogg's Landing 23d.

## DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (John W. Albaugh, manager): Lizzie Evans, last week, in Peggy of Derry and How Troop, to light houses except first night, when she had Manager Kinney's favorite, Miss Keene in very bright and pleasing, but no one cared very much to see Peggy of Derry, which was at much used last season. I understand it has been rewritten and improved. How Troop is rather amusing and greatly resembles Lotta's Print Leads Light. This week Pook's Bad Boy. Monday night, friends of stage attaches. William Steele next week, in Lights of the Head Heart. Boston Ideals 26th.

Ford's Opera House (John T. Ford, manager): Tuesday evening was devoted to the "cultured" amateurs. Scenes from Macbeth by Henrietta Vinton Davis and Pocahontas Beaty; nearly all of Richard III. and part of second act of Ingomar. Miss Davis also made her debut as a Reader last Spring, is nearly white and quite good-looking, but monotonous and declamatory in speaking. I thought Mr. Beaty's Macbeth one of the funniest things I ever saw; but W. R. Davis, as Richard, carried him and every one else. He was very black and very ugly, but had all the confidence possible. Shouts of laughter greeted his every speech and he was called before the curtain every time it fell. He only strutted and swaggered the more. Bouquet after bouquet was handed to him. The audience was almost convulsed, so it was no "war of races." I don't think I ever laughed more heartily in my life. The performance was to have been repeated, but nothing more is said about it. Mme. Josephine Logan's pupils gave her a benefit 9th and 10th—Pinafore and Pirates. Good houses each performance. The only performance announced for this week is for benefit of J. Lewis Ford, Friday night. The Beethoven Minstrels of Baltimore, Blanche Chapman, George Denham, Mrs. Gerson, Theodore Hamilton, W. A. Lackey and Elva Davis of this city in a mixed programme.

Theatre Comique (T. E. Southoker, manager): Kelly and Murphy are the attractions this week.

Items: Mrs. Morgan, Maud Morgan and Theodore I. King in Poetical and Musical Recitals at Congregational church, to-night (12th). Damon and Pythias at Gonzaga Hall, 12th and 13th.—On the 1st of June the management will pass into the hands of W. H. Rapley and Sam G. Kinsley, Mr. Albaugh's lease expiring on the 31st of this month. Many improvements will be made during the Summer.—Will Carleton will give recitations from his poems, 16th, 19th and 21st at Congregational church.—To the list of professionals who have been amateurs let me add Walter Dennis, Margaret Lanner, C. B. Hanford, W. A. Lackey, Giles and Thadeus Shine and Lavinia Shannon, all of Washington. Sara Jewett's first experience was, I believe, on the amateur stage in this city. I think Newton Gotthold once told me that he made his initial bow with amateurs in Washington. There are others whom I cannot now recall, and there are lots more—coming.

## GEORGIA.

ATLANTA.

DeGive's Opera House (L. DeGive, manager): Bishop as the Widow in Widow Bedott, 5th, was the only attraction last week, drawing, as is customary with him, a full house. Enjoyment was the order of the night. Nothing billed for this week.

Walk: The most absorbing topic on the street to-day is the walking-match between the reporters of the *Constitution*, *Evening Journal* and *Cracker*, the following gentlemen, some of whom have a more than local fame, being the contestants: Sam Small ("Old Si"), Jonah Couter, E. C. Bruffery and Charles T. Logan, of the *Constitution*; R. M. Cheshire and E. T. Byington, of the *Journal*, Ido Ramsdell, of the *Cracker*, and Smith Clayton. It is a go-as-you-please race, to last from 10 A.M. to 10 P.M., the winner to be given a purse of $1,000 and the gate-money. The attendance is very large, and it is estimated the winner will secure as his prize quite $1,000. The first mile was made by Ido Ramsdell, of the *Cracker*, in eleven and a half minutes.

## ILLINOIS.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): The so-called Daylight and Gaslight co., under James Douglas' management, came 9d and presented Maddened by Money to a very small audience. The co. went to pieces here and left for Chicago. Cal Wagner's Minstrels appeared, 5th, to a small audience. Prof. Cromwell's Art Exhibition appeared 8th, 9th and 10th. Mr. and Mrs. George S. Knight 13th.

Arena: Wild West showed at the Fair Ground to a large audience 12th.

ROCKFORD.

Arena: Burr Robbins' Circus gave two performances, 6th, to good business. Charles W. Fish was greeted with applause, and rode with his usual vigor and elegance. The show was in many respects first-class.

Item: The coming attractions at the Opera House will be Young Mrs. Winthrop 16th; Modjeska 19th; Rajah 21st.

ALTON.

Root's Opera House (Danvers and Co., managers): Harry Webber and co are billed for 12th, in Float and Steel. The Dickson Sketch Club, in Editha's Burglar and Combustion, follow on the 16th. No other bookings.

City Hall (William Walker, agent): J. Z. Little's World is billed for 10th inst. No other bookings.

Items: The ushers at Root's took a benefit 12th. The "boys" are getting up a theatre party for the 16th, in compliment to Manager Danvers for procuring such a fine list of attractions during the season.—Douglas and Totten's Daylight and Gaslight co. failed to come to time after being billed. By the way, mine host of the Hotel Madison would like to see the agent's cash for five days' board.—The manager at Root's has booked and contracted with eleven first-class cos. for season of 1885, and hopes ere long to book all he needs, as he intends to play only one each week.—St. Louis is to have another dime museum, and our old friend Cottrill is mixed up in it.—It is almost decided that we are to only have Forepaugh here this Summer.—The attorney of Charles A. Watkins has taken an appeal against the flagrant injustice of an Alton Justice in suit for attachment of baggage, issued by the parties who occasionally bunk in the City Hall.

JACKSONVILLE.

Strawn's Opera House (Charles Rutledge, manager): Prof. Cooke and Miss Andrews, Spiritualists, drew good houses, 1st, 2d. Cromwell's Art Exhibition failed to show 9th, owing to the non-arrival of part of the fixtures.

DECATUR.

Smith's Opera House (F. W. Haines, manager): Little's World return engagement 4th, was one of the very best of the season, and much better than on the occasion of the first visit. The scenic effects were the best ever seen on this stage.

STREATOR.

Pigeon Opera House (Watson and Swan, managers): Cal Wagner's Minstrels 9th, to a good house. The entertainment was clean and funny in its way. The singing was the feature of the performance. C. A. Gardner as Karl 21st.

## INDIANA.

SOUTH BEND.

Good's Opera House (Freund and Ebel, managers): Mattie Vickers, in Jacquine, played a return engagement, 9th, to a large house.

Arena: Forepaugh's Circus will be here 23d. Barnum is to show in Elkhart August 30.

Items: Work on the new Opera House is progressing finely.

KOKOMO.

Opera House (H. E. Henderson, manager): Mattie Vickers, 8th, to a small but well-pleased audience. Rain prevented a better house.

## IOWA.

DUBUQUE.

Opera House (Duncan and Waller, managers): Pat Rooney and his New York Star co. gave a very pleasing entertainment, having many very strong specialties. Young Mrs. Winthrop comes 13th, under auspices of Young Men's Library Association. This association has been very successful the past season, and is now looking for strong attractions for next. Madame Modjeska appears, 20th.

Items: The outlook for the May Festival is very flattering. Professor Peters, assisted by Miss May A. Trimble, is doing all he can to render Haydn's Creation and Schubert's dramatic cantata, Miriam's Song of Triumph, in all their excellence.—Frank Farrell, in advance of Young Mrs. Winthrop, severed his connection 8th, and departed for New York. J. B. Dorman succeeds him.

OSKALOOSA.

Masonic Opera House (G. N. Beechler, manager): This house, after having been closed since March 22, will probably open 19th, with the Boston Operatic Mascot co. Two months is most too long a time to close such business as the house has been doing. Pat Rooney held April 27, to the exclusion of all other attractions, but ignored the date. Bookings for the rest of the season are Little's World, return date, 23d; Dickson's Sketch Club, 24th, and Mattie Vickers, 31st—also a return date.

CEDAR RAPIDS.

Greene's Opera House (T. Edwin Turner, manager): Pat Rooney's Star comb. gave a galaxy of star specialties to a fair house, 6th. Stetson's Monte Cristo co., 8th, entertained a large and select house. James O'Neill as Edmond Dantes and Frederic De Belleville as Noirtier completely captivated the audience by their strong portrayal of the characters. The entire co. is the strongest in every respect that has appeared at this house this season. James O'Neill and Eugenie Blair received two recalls.

Item: Modjeska comes 23d; large house is already secured.

KANSAS.

WICHITA.

Turner's Opera House (I. A. Ash, manager): The Edwin Clifford Dramatic co. played a return engagement April 2 and 3, producing Ingomar and Planter's Wife in a satisfactory manner.

Rink Theatre (R. B. Craddock, manager): The Byers Sisters' Comedy co., 7th, in Blackville Twins, before a good audience, giving very general satisfaction. They appeared 8th in same piece.

Items: The Rink will be used in future for theatrical purposes, whenever occasion offers.

Arena: John B. Doris' Circus is well billed for 19th.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Evans, Bryant and Hoey's Meteors to good house, 7th. The French Twin Sisters were good; rest of the performance rather disappointing. Gus Williams in One of the Finest, 9th. Proved to be "one of the poorest" shows of the season. There was not a single redeeming feature, and many of the large audience left at the end of the second act in disgust. T. W. Keene in Macbeth, 6th, to the largest and most intelligent audience of the season at this house. The supporting co. was excellent; notably as the Lady Macbeth, who divided the honors of two call before the curtain with the star. The total absence of any programmes on such an occasion caused a good deal of surprise in the audience.

Grand Opera House (Wood and Updegraff, managers): Modjeska 14th, to excellent business.

Arena: John B. Doris' Circus, 9th, followed too closely on the heels of Cole to do as large a business as it otherwise would have done.

EMPORIA.

Whitley Opera House (H. C. Whitley, manager): The Edwin Clifford Dramatic co. played three nights in The Galley Slave, Planter's Wife and Davy Crockett. The Nashville Students Colored Concert co. gave a good entertainment, 8th, to a fair house.

Arena: John B. Doris' Circus and Menagerie, 21st.

PARSONS.

Edwards' Opera House (McKim and Baird, managers): Howett-Osborne co. came 2d and 3d, to fair business; Nashville Students sang to poor houses 5th and 6th. No more cos. booked.

## KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): Baker and Farron in Chris and Lena did a very poor business last week—probably the poorest of the season. These two gentlemen are clever artists and rank with the best in their line, but they are handicapped with a poor support and a threadbare and worn-out piece. The architect of Chris and Lena (doubtless a carpenter) designed the piece under the most favourable circumstances to live not more than two or three seasons, and it should have been shelved long ago. It has certainly outlived its usefulness. This week, Clara Morris; next, Wilbur Opera co.

Buckingham Theatre (J. P. Whallen, proprietor): Palmer and Daly's Vacation; or, Harvard vs. Yale drew fair audiences during last week. The piece is a clever absurdity—binding a good variety programme together and furnishing the actors' excuses for appearing. The Daly Brothers and Tony Farrell are good acrobatic comedians, but need training in elocution. The singing of Lizzie Derious and Jennie Leland should not be made a feature of the performances. True, they are required to impersonate Vassar students, but in this particular their imitations are too close, too realistic. This week, Melville's American Flats; next, Murry and Murphy's Summer Boarders.

Items: The box sheets indicate large business for Clara Morris this week.—There are rumors of a new theatre to be built on the court between Main, Market, Second and Third streets, with entrances on Third and Market streets. The name of the projector could not be learned.—Marc Klaw has pitched his tent here, and will go into Summer quarters.—Manager Whallen announces his intention of opening his new Summer theatre 26th. The building will have a seating capacity of 2,250, and the prices of admission will be 15 and 25 cents.—Baker and Farron gave performances for the benefit of the attaches of Macauley's Theatre Saturday evening.

## MAINE.

PORTLAND.

Theatre (Frank Curtis, manager): Seven performances the past week, to small business, the receipts hardly paying expenses, and Romany Rye (co. No. 1) will draw hard on past profits to pay this week's salaries. Advanced prices killed the financial success of Romany Rye, which was given the first four evenings, but artistically it was a great success. The scenic effects were fine and the play was cast in an excellent manner. Walter S. Dennis was a manly Jack Hearne; Luke Martin an amusing Boss Kerrett, Ettie Baker a graceful Gertie Hackett, and Mrs. W. G. Jones as Mother Shipton did a fine piece of character acting and was recalled each evening after the fourth act. The settings for the race course, the Saratoga's deck and the transformation from Black Croft cellar to the Thames by moonlight evoked great applause. Oliver Doud Byron, 9th and 10th, gave us Across the Continent and Hero, to audiences that were not as large as those usually present, owing to the fact that the town had been shoved to death the first week. Byron's co. is not so good as formerly, but the star and his lovely wife were both cordially welcomed.

City Hall: This house was filled with a large, fashionable audience, 5th. Theodore Thomas' orchestra of sixty should have packed the place to its utmost. Miss Winant and Miss Josh and Messrs. Remmertz and Toedt, as soloists, were strong cards, and the orchestral accompaniments exquisite. The whole entertainment was a rare musical treat, and those present thoroughly enjoyed it. Barlow and Wilson have a fine array of talent, and they gave as good a minstrel show, 7th, as we have had here for some time. Hughey Dougherty was extremely funny, George Wilson irresistible, and the "Four Aces" the best hand played. A good house was present. Stockbridge's final matinee was given 10th, to a good house, and a musical entertainment was provided. In the evening an additional performance was given by the same people, and the Mistress and Maid, a bright operetta, was well rendered before a good house.

Items: Stockbridge dropped over $400 on the Thomas concert owing to the fact that those of our citizens who have been clamorous to have the orchestra come here, declined to subscribe for seats, and went to the Festival performances at the Hub to satiate their musical appetites.—George Wilson says he is satisfied with his season's business.—When he compares it with other cos.

Next season and the following the troupe play their Boston engagements at the Museum.—Mr. Arthur, of the Black Flag co., has been in town this week making ready for Thorne.—Jefferson is booked for the 14th and 15th.—Skating rink attractions drew large money this week.—Chandler's Band gave a grand concert, 14th.—Assistant Manager Newhall, of the Theatre, is in New York on business.

## MASSACHUSETTS.

FALL RIVER.

Academy of Music (George Hackett, manager): Business has been excellent the past week. Joseph Jefferson came 6th, in Rip Van Winkle, to large business at advance prices. Co. good. Joseph Murphy, supported by an average co., 7th, to standing-room only and turned people away. Receipts $900. Stetson's Princess Ida co. closed the week, 12th, to excellent business. The opera is by long odds the worst of Sullivan and Gilbert's. Choral Union, 16th, John A. Stevens, in Unknown, 24th.

Arena: Barnum's Circus and the "white" elephant, June 11.

Items: It looks as if we were to have no attraction on Memorial Day.—The Ward-Grant failure has been the principal topic of conversation among theatrical people the past week.—Princess Ida closed a nine weeks' season here last night (12th).—Joseph Jefferson closes at Saratoga, 24th; Joseph Murphy at New Haven, 17th.—Mace Edwards was enjoying (?) an attack of rheumatism in the ankles while here.—Nobody's Claim 23d, and Hazel Kirke, 27th, have cancelled.—John A. Stevens has changed from 31st to 24th.—Joseph Jefferson plays but eleven weeks next season. At the close, Season Charles will engage a co. to play a new melodrama which he has bought.—A boy, while crossing the roof of the Academy during the performance of Ivy, fell through a sky-light, and one foot broke through the ceiling of the auditorium, causing a sound as if some part of the building was giving way. The audience became frightened and part made a rush for the doors, but were quieted by the ushers and a panic averted.—Mr. Davis, business manager for Joseph Murphy, is a pleasant gentleman, and I am glad of his promotion.—Jefferson's advance agent must have been out of his head when he reserved the 6th seats at one dollar and only 25 at seventy-five cents, which was a very poor arrangement to say the least. Why don't advance agents leave the dividing of the house in all cases to the local manager. He knows much interest, so to speak, as any one else in the business, and understands the people far better.

CHELSEA.

Academy of Music (James B. Field, manager): Edwin Thorne's Black Flag, 6th, to good business. Russell Bassett as the Jew and Master Harry Woodruff as Ned divided honors with Thorne. Manager Field benefits 23d, in a performance by the Boston Museum co. of Claire; or, Mates and Checkmates.

MILFORD.

Music Hall (George G. Cook, manager): A co. organized at Holliston, by Mr. G. W. Slocum of that place, performed Pinafore satisfactorily to the few present, 7th. The cast included Helen L. H. Carter and other Boston talent. The costumes were correct and elegant, chorus good, and most of the parts well sustained. The closing scene was a military march finely executed.

SPRINGFIELD.

Gilmore's Opera House (W. C. LeNoir, manager): Princess Ida had its first representation, 5th, by Stetson's co. It had a big house and caught on immensely, the encore being frequent and hearty. Co. was very much liked, Jennie Reiderth as Lady Blanche, and George Pastor as Florian, bore off the honors, their acting being comically earnest. Paul Bauscon's singing as Hilarion was very much liked, but Brocolini, who is a great favorite here, doesn't have much of a chance in the part of King Hildebrand. Lizzie May Ulmer in Dad's Girl, 6th, had quite a large house (better than she has previously averaged), and her new piece met with much favor. Its plot is especially strong, and very ingeniously wrought out, especially the stratagem by which Nell conceals the identity of Joe from his father, David. The supporting co., with the exception of Frank Tannehill and E. E. Grandin, is hardly strong enough for a thoroughly enjoyable presentation. Miss Ulmer's style is so fresh and natural that she is fast making a name and fame that already makes her a prime favorite wherever she visits.

BROCKTON.

Opera House (H. L. Bryant, manager): The Peoples' Theatre co. presented East Lynne to a packed house 5th; Maitland's band, assisted by Thomas Senia, of the Boston Theatre orchestra, gave a very fine concert to a fair house 6th; the Peoples' co., in Uncle Tom's Cabin, to light business, 7th; Dora was given by the same co. to good house, 8th. This co. is doing a very fair business, and giving very good performances. Edwin Thorne's Black Flag comb. met with bad houses, although giving excellent satisfaction, 9th and 10th. Edwin Thorne was absent the last evening, his place being taken very acceptably by L. R. Willard, whose character in turn was played by Jerome Stevens. The acting of Harry Woodruff delighted everybody, and he was the recipient of a call at the end of each of his scenes. Russell Bassett is also worthy of especial mention for his Lazarus.

Items: Manager Bryant has cancelled dates with Tony Pastor, Boston Museum co. and Nobody's Claim co., on account of poor business, which is occasioned by the roller skating craze and the lateness of the season. He has decided to abandon the project of building a new theatre.—The new City Theatre is progressing very rapidly, and is going to be a handsome edifice.

NEW BEDFORD.

Opera House (J. C. Omey, manager): Joseph Jefferson and his co. appeared to large business, 7th, in Cricket on the Hearth and Lend Me Five Shillings. Mr. Jefferson, as Caleb Plummer and Mr. Golightly, was inimitable. The support was of average excellence. Maggie Mitchell played Lorle, 9th, to a very large house. The role does not suit her as well as Little Barefoot or Fanchon. Co. only fair. Boston Museum co., in Claire, 20th.

Items: L. R. Sherrell's new play, Shadows of a Great City, will be brought out in Chicago, July 14.—Steve Corey, of this city, now with the Little Corinne Merrimakers, has composed the music of a pleasant little song, "The Days of My Youth; or, Old and Gray," and dedicated it to Mrs. Ruth S. Sherman, one of our best known sopranos.

WALTHAM.

Music Hall (T. P. Smith, manager): Maggie Mitchell in Fanchon, 7th, played to a fair audience and received a warm welcome.

FITCHBURG.

Opera House (A. Whitney, proprietor): Lizzie May Ulmer in Dad's Girl, 9th, to a fair house. The Banker's Daughter, 7th. The co. was not as good as it might have been; fair house.

GLOUCESTER.

City Hall (J. O. Bradstreet, manager), Howorth's Hibernica appeared 9th, to moderate business, and gave satisfaction. Wallick's Bandit King co., 8th, drew a $350 house. The only really enjoyable feature of the performance was the very clever part sustained by Fred Lyons, the colored comedian. The appearance of two horses upon the stage at one time was a sight looked upon by a Gloucester audience for the first time, and was greatly applauded.

TAUNTON.

Music Hall (A. B. White, proprietor): Maggie Mitchell as Little Barefoot, 8th, to a large house. She was, as ever, good. Joseph Murphy in Kerry Gow, 10th, to the largest house of the season; receipts, $600. He closes season at New Haven 17th.

NEWBURYPORT.

City Hall (George H. Stevens, agent): Barlow-Wilson Minstrels, 6th, under the local management of S. M. Noyes, to a large business. They gave the best performance of any co. this season. The specialties of George Wilson and the Four Aces were very fine. Rice's co., in Fun on the Bristol, 12th, under the local management of F. G. Harrison, to a good business and gave great satisfaction. The specialties of Harry Clark were very fine. John A. Stevens in Unknown, 22d.

LOWELL.

Music Hall (Simons and Emery, lessees): There has been seventy-eight performances given at this house during the season; the closing attraction being Maggie Mitchell, who had the usual swell audience, 6th.

Huntington Hall (John F. Congreve, manager): Joseph Jefferson had a packed house, 5th. John A. Stevens comes 9th, in Unknown, and closes a fairly successful season of a sty-nine performances for the genial manager of this hall.

## MICHIGAN.

DETROIT.

White's Grand Theatre (Charles O. White, manager): Tony Denier's Humpty Dumpty was presented week of 5th to excellent business. The co. was first-class in every particular, and gave entire satisfaction. Draper's Uncle Tom's Cabin, week of 12th.

Detroit Opera House (C. A. Shaw, manager): Closed week of 5th. The Wilbur Opera co. sang Prince Consort, 12th, for the benefit of Treasurer John Davidson. Uncle Tom's Cabin, 13th, 16th and 17th.

Whitney's Grand Opera House (C. J. Whitney, manager): The Rajah was played for the first time in this city, 8th, 9th and 10th, and was received with enthusiasm. The receipts were very good. Strangers of Paris, 12th, week.

Items: Treasurer H. A. Foster was given a benefit at White's Theatre, 13th. Draper's Uncle Tom's Cabin was the bill.

GRAND RAPIDS.

Powers' Opera House (William H. Powers, manager): The Wilbur Opera co. sang Iolanthe 5th, before an audience which would have been larger had the management selected a different opera. Prince Consort, who on their previous visit, made an unmistakable hit, but for some reason the management could not be induced to repeat it. The co. is the same as when here before (with the exception of Ray Samuels, who has left them) and did very creditable work. Robson and Crane as Gilliped and Elevator, in Boarding House, played to an $800 house 7th. Both the stars were as funny as ever, while the supporting co. was exceptionally good. Tony Denier 12th; Callender's Minstrels 30th; J. K. Emmet June 1-3.

Redmond's Grand (William H. Powers, manager): Draper's Uncle Tom's Cabin co. gave a rather thin presentation 5th to fair business. Baird's Minstrels played against Robson and Crane 7th, and consequently failed to draw. The entertainment, while not of the first order, deserved better patronage. Charles A. Gardiner as Karl 16th.

Items: Manager A. L. Wilbur informed me that it was his intention to bring out the new operas, Revels at Merrymount and Baby Mascotte, at Cleveland during his Summer season in that place. Estrella will also be produced for the first time by him at Louisville and Mr. Wilbur also claims the exclusive right to produce A Trip to Africa through the country next season, and will make that, together with Estrella and Prince Consort, the main features of his repertoire.—Willard Brigham, of this city, who has just closed a successful season with Bertha Welby, is engaged by Jamaneck for next.

FLINT.

Music Hall (Thayer and Page, managers): Willis J. Scanlan in Friend and Foe drew a big house 7th. Every one seemed well pleased. Wilbur Opera co. in Pirates of Penzance 13th. Tony Denier's Humpty Dumpty 15th. This closes the bookings.

EAST SAGINAW.

Academy of Music (S. G. Clay, manager): Charles A. Gardner in Karl 9th to a good house. The piece has been rewritten and improved since his last appearance here, in January. William J. Scanlan 9th to The Irish Minstrel, his new play by Fred Marsden, to fair business, and 10th (matinee) in Friend and Foe to good house.

## MINNESOTA.

ST. PAUL.

Grand Opera House (I. N. Scott, manager): Young Mrs. Winthrop, 5th, 6th, 7th, four performances. This exceedingly good co. drew large and appreciative audiences. The stage setting was very attractive, and a more even and pleasing performance could not be wished. William H. Gillette's Boston Scott to a fair conception and called forth marked approbation. Ada Dyas, a very pleasing artiste, admirably sustained the role of Mrs. Chetwyn. Junior Reeves presented the part of Young Mrs. Winthrop in so charming and lady-like manner as to win the hearts of her audience. Enid Lenior and Jean Clara Walters very acceptably sustained their roles. E. J. Buckley as Douglas Winthrop, a difficult role to maintain in many points, gave an impersonation that evidenced the finished actor. Edwin Arden and Frank Coffan shared in the general approbation. A more enjoyable and satisfactory performance has not been given in the St. Paul Grand. Coming, Monte Cristo co., week 16th.

Olympic Theatre (George W. Thompson, manager): Attraction 9th, 9th and 10th, Yakie, A German Farmer, co. (Alf. Wyman and Lulu Wilson), 1 good house, Alf. Wyman and Lulu Wilson are very clever; co. fair.

Item: Manager Frank Bailey, of the Young Mrs. Winthrop co., is a courteous and pleasant gentleman to meet and makes many friends.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): Only attraction of the week was Young Mrs. Winthrop. Local critics pronounce the play better than Hazel or Esmeralda. Ada Dyas is easily the star of the cast, her Mrs. Dick being unequalled. Houses have been large and enthusiastic. Thomas W. Keene opens 18th, for a week of the legitimate. Prospects promising.

Pence Opera House (M. Henderer, manager): Hi Henry's Minstrels opened 9th with a good show. Co. is small but every man counts, and the good bill presented, together with street parades and excellent military band, drawn full houses.

Theatre Comique (W. W. Brown, proprietor): The variety bill presented this week has been a good one, some twenty people being on the stage during the evening. Business has been fair.

Item: Ted Marks, as I wrote last week, has organized a Baby Show here for Coup, but found enterprising opposition in the Dime Museum which at once came out with a Colored Baby Show. This included the Japanese lady and her twins.

WINONA.

Philharmonic Hall (Grey and Russell, managers): Heywood's Minstrels and Andrew's Opera co. combined presented Giroflé-Girofla and Chimes of Normandy, 8th and 9th. Operas followed by the minstrels in their specialties. Fairly patronized. Heywood picked up the opera co. in Iowa, in a wrecked condition, and brought them here, where they separated. George C. Miln 26th and 27th.

## MISSOURI.

KANSAS CITY.

Gillis Opera House (Corydon F. Craig, manager): The Knights Templars' Cornet Band, assisted by Prof. Levasseur and wife, of Cincinnati, gave a much enjoyed concert 5th. The house was well filled by the elite of the city. Herne's Hearts of Oak 6th and 7th, with matinee 7th. Business fair. House closed first three nights week of 12th. Modjeska opens 19th and appears rest of the week.

Coates' Opera House (M. H. Hudson, manager): The Bunch of Keys drew fair-sized audiences 6th, 7th and 8th. The play was appreciated by most of those present. Gus Williams 9th and 10th in One of the Finest. Mr. Williams is very entertaining in all of his characters, especially the German Policeman. As the Mutton man was sauntering homeward, he heard the following remark dropped by one of the passing crowd: "If Gus Williams is anything like a New York policeman, those New York policemen ought to take a vacation and come West and see Kansas City's police force." How is that?

Museum: The principal attraction for 12th is the great baby show.

Amateur: The Irving Dramatic club has for some time past been rehearsing under the management of Frank D. Hill, a play called Crazy Phil; or, A Mountain Hermit. They propose giving their opening performance in Dunning's Opera House, Wyandotte, Kansas, 22d.

ST. JOSEPH.

Tootle's Opera House (Corydon F. Craig, manager): T. W. Keene, in Julius Cæsar, to splendid business, 9th. Local papers speak very highly of Keene, but do not appear to have been so well pleased with support, in which opinion your correspondent is compelled to concur. Keene has the field almost to himself, and if he improves the shining hours a splendid future lies before him. This afternoon, 10th, Hearts of Oak is being given. The baby performs its part charmingly. Business large. Prospect for to-night, however, is not so good. Young Mrs. Winthrop, 11th; Mrs. Langtry, 30th.

Items: Reserved seats for Modjeska, 13th, have just been put on sale, and already the take is very large, and this in the face of largely increased prices.—Your correspondent paid a flying visit to Kansas City last week, and wishes to return thanks to Manager Craig of the Gillis for courtesies extended. I was permitted to make a thorough tour of the house, and can congratulate Mr. Craig on having so fine a theatre. His many St. Joseph friends will be pleased to know that he is receiving a fine share of patronage.

LOUISIANA.

Burnett Opera House (Ed. A. Glean and Co., managers): Sanger's Bunch of Keys, to packed house, 6th. An excellent performance. Good cos. are pretty sure of good houses here.

SEDALIA.

Wood's Opera House (H. W. Wood, manager): Prof. Andrews, Illusionist, with trained animal show, played to moderate business week of 5th. Dickson's Sketch Club is advertised for 13th. No further bookings this season.

## NEBRASKA.

OMAHA.

Boyd's Opera House (T. F. Boyd, manager): Monte Cristo, 1st, 2d, 3d, to large business. An excellent and well-balanced co. Everybody well pleased. Frank Sanger's Bunch of Keys opened 9th for two nights and matinee. Good business.

PLATTSMOUTH.

Waterman Opera House (J. P. Young, manager): The Maud Atkinson comb., a co. of average merit, played here week 5th, presenting Queen's Evidence! Hazel Kirke!! French Spy, Planter's Wife!!! Two Orphans and Galley Slave!!!! Poor business the first night, but after that the houses steadily increased, which in itself is a very good showing for the co. The Plattsmouth Dramatic co. will give a benefit to the Gymnasium Club, 20th, presenting The Staff of Diamonds.

Arena: W. W. Cole's Circus will pitch tents 13th.

## NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Margaret Mather, supported by an excellent company, appeared in Leah, the Forsaken, 9th, to a large and enthusiastic audience. Lizzie May Ulmer played Dad's Girl, 7th, for the benefit of the ushers, and had a crowded house.

## NEW JERSEY.

PATERSON.

Paterson Opera House (H. C. Stone, manager): McSorley's Inflation 5th, 6th to a good audience. Ivy Templeton Opera co. presented Giroflé-Girofla to a very fashionable audience 9th. Although Miss Templeton was not feeling very well, she fairly captivated the house by her superb rendition of the difficult part of Giroflé-Girofla. La Belle Coquette at matinee 10th and The Mascotte at night. This was Miss Templeton's first visit to Paterson, and she was given a very hearty welcome.

JERSEY CITY.

Academy of Music (H. M. Hyams, acting manager): Tony Pastor and his specialty comb. played to crowded houses 5th, 6th. The co. is well selected and gives an admirable show. Usual thunders from the top. House closed the season 8th, 9th, 10th with Esmeralda. Billie Beaves as Davy was well received and performed admirably the leading role, being several times called in front. The cast was strong, forming an exceptionable support. Fair business.

NEWARK.

Park Theatre (Leonard Gray, manager): The New York Opera co. gave The Queen's Lace Handkerchief 4th, 10th, to good business. Lester Wallack will be here 13th, 14th, 15th in A Scrap of Paper.

Grand Opera House (Leonard Gray, manager): Gilmore and Gardiner's Devil's Auction opened 12th for three performances.

Newark Opera House (Fred. Waldmann, manager): The Two Johns will hold the house all this week. Next week, Davene's Allied Attractions.

Arena: The rain interfered seriously with Forepaugh's Show 7th. There was no matinee and but a brief performance at night.

ORANGE.

Music Hall (G. P. Kingsley, manager): Lester Wallack's 14th, in Scrap of Paper; 24th, the Stowaway Conquer. Barlow-Wilson Minstrels, 25th.

TRENTON.

Taylor Opera House (John Taylor, manager): Patterson's New York Opera co. 5th to a light house, owing to the inclemency of the weather.

Arena: Forepaugh's Circus 9th gave two performances to about 18,000 people. Performance gave general satisfaction. Barnum's Circus, 16th.

## NEW YORK.

ALBANY.

Leland Opera House (Mrs. Charles E. Leland, manageress): The Western Comedy co. began a three nights' engagement 7th in a very broad comedy called Mulcahy's Nomination. The comedy was comedy of the roughest kind and abounded in coarse wit and rather horse-play. The first night was the occasion of Tennyson Haskell's benefit, and an audience that filled the house assembled to show its good will and appreciation for our genial treasurer. It is doubtful if the co. ever appeared before a larger or better audience, while on the two succeeding nights the house was empty to downstairs, and after considerable debate only did the curtain rise at all on the last night, and then not until half-past eight. On Friday and Saturday matinee and evening Waverly's Minstrels gave their fairly good performances to good, though by no means large houses. This engagement closed the regular season and no engagements are made for the current week.

Music Hall (H. R. Jacobs, manager): Pursuant to announcement, the museum season was opened last Monday, 5th, with a opportunity to look at among the curious wonders before coming the entertainment in the hall. The nine performances was interesting, especially that portion contributed by the midgets, Count Rudolph, Baron Littlefinger and little Miss Jessie Quigley. During the present week Cockerills will be gratified, with the little people in the cast.

Novelty Theatre (George C. Phillips, manager): As this house, formerly Lovequist's Theatre, Lothrop Leonard's burlesques and the Lorraine Sisters drew good houses last week and have been re-engaged for another week. Thursday, 23th, will be the night of Manager Lovequist's annual benefit, and a crowded house will doubtless be the result of the occasion.

Items: Manager Jacobs will soon open a Baby Show.—The Leland has been leased to Manager Jacobs, beginning 29th, for two weeks, with the privilege of extension for the entire Summer season. He will open 29th with the Bennett and Moulton Comic Opera co. in Olivette, and if the patronage is sufficient will continue comic opera until the opening of the regular season.

BUFFALO.

Academy of Music (Heath Brothers, managers): The Rajah co., on its way to San Francisco, opened three days with an last week, playing to fair business. The co. is much the same as visited us before. Sunday, 4th Murray, as Crapin, is the noticeable addition. H. M. Pitt, as the Rajah, proved an acceptable co-star, Robson and Crane played a return engagement 9th and 10th, giving Our Boarding-House. Large audiences greeted them.

White's Opera House (Enid Webb, manager): Unoccupied last week, except with local talent. The only prospective is a engagement this (Monday) afternoon, Mr. and Mrs. Georg Hemsdorf's vocal recital, and on the 19th and 20th Mrs. Langtry. This will close the season at this house and will be Mr. Webb's management. He surrenders the reins to J. M. Hill. Engagements numerous are promised during the Summer.

The Adelphi (Jay Long, manager): Little Hall's Burlesque co. proved very attractive last week. Large houses ruled. The Original Big Four, Smith, Cronin, Waldron and Martin, who enter this week, are sure of numerous visitors.

Items: The Music Hall will exhibit some Uncle Tom next week.—Forepaugh will gather half dollars 25th. White elephant and everything goes!

TROY.

Griswold Opera House (S. M. Hickey, manager): John A. Stevens and co. in Unknown, to fair business, first three evenings of past week, giving satisfaction. The Maggie Weston Comedy co. in Uncle Shylock's Nomination finished the week to smallest houses of the season. The Bennett and Moulton Comic Operas are announced for the entire current week, having adopted the popular price system.

Rand's Opera House (G. Rand, manager): The Banker's Daughter was presented 9th and 10th, the first time being for the benefit of Acting Manager J. W. Rickards. Benefit largely attended by a brilliant and fashionable audience.

Grand Central Theatre (P. Curley, manager): "Cool" Burgess heads the list of new people announced for this week.

ROCHESTER.

Corinthian Academy of Music (Philip H. Lehrer, manager): Hoverly's Minstrels did a splendid business 7th, and gave an excellent entertainment. The Hooleys appeared to fine audiences 9th and 10th, and presented an enjoyable performance. The current week the Boston Ideals 12th and 13th. Grand Musical Festival (Minnie Hauk) 19th, 20th and 21st.

Grand Opera House (P. H. Lehrer, manager): Owing to Daly's Vacation co. canceling dates, the house was closed the entire past week. J. K. Emmet, 14th to 17th; M. B. Curtis 19th and 20th.

Items: C. H. Smith, manager of the Genesee Park Theatre, claims that he will have the handsomest glass of amusement of its kind in the country. The grounds are extensive and expensive. The house will probably be opened to the public June 2 with the Gaiety Opera co. in The Mascotte.—Samuel Wilder, owner of the Academy building, is to donate us to bring glass to complete the contemplated enlargement of that house the present season, owing to the many bookings during the Summer.

ELMIRA.

Opera House (W. E. Bardwell, manager): J. K. Emmet played to a fine house 10th. He is not the Emmet of yore. There is a marked difference—one of retrograde improvement both in singing and acting.

KINGSTON.

Music Hall (DeDam and Nichols, managers): Ivy Templeton's Opera co. came 6th to a fair house, the bill being Giroflé-Girofla, which was given in fine style. Henley's Hefferty's Inflation party came 8th to good business. The play, though quite weak, pleased the people. Henley is one of those good fellows whom one does not meet every day. Barlow-Wilson Minstrels, 20th.

Arena: Barnum's Circus, 23d. The whole country is covered with bills.

RONDOUT.

Sangster Opera House (Phil Sangster, proprietor): Ivy Templeton co. in La Mascotte, 9th, to fair house. Finely rendered. John A. Stevens produced Unknown 9th

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Hall, F. W.
Hall, Frank
Hall, J. H.
Hall, Jr.
Hall, Jr.
Hall, Jr

## The Usher.

*In Hickory*
*Stand him who can! The ladies call him, sweet.*
*—Love's Labor's Lost.*

That prince of good fellows, George Goodale, dramatic editor of the Detroit *Free Press*, is paying his annual visit to the city. Goodale has fully recovered his health, but he had a hard pull and a narrow escape from death. His case should be a warning to inveterate smokers. He ascribes his tedious and dangerous illness almost wholly to a too liberal use of the seductive nicotinous weed.

* * *

Boucicault's "Conference" at the Madison Square last Thursday was but fairly attended, and the profession was not especially represented. The veteran said much that was interesting and a little that was instructive, but many of the principles he enunciated were absurd. It has been suggested that similar talks to actors be held in future at this theatre. The notion is a capital one and I hope it may be carried out. There is nothing so beneficial to the followers of any art than an interchange of ideas and a discussion of timely topics. No doubt the management of the Madison Square, or some other theatre, would give the use of their house free for this purpose; so expense is no obstacle to the plan.

* * *

To-day Boucicault will meet the New York managers at Delmonico's to further expound his mutual insurance scheme. To-day also the Fund meeting is called for the same hour. The managers cannot attend both, and it remains to be seen whether they will shirk their duty to the Fund, which just now needs attention, or put off the other matter, which is one of purely business interest, until another day.

* * *

The success of Louise Moodie, who supported Wallack during his recent engagement, must be especially gratifying to that lady and her friends, as she made her American debut without any preliminary flourish of trumpets or beating of drums. She informs me that her visit to this country was not intended to be professional. Physicians in England last Fall pronounced her an incurable, and she came here to get relief from the noxious London climate. Our bracing weather restored her to complete health, and at the earnest solicitation of Mr. Wallack she consented, with extremely short notice, to play leading business with him throughout the late engagement. Miss Moodie is better known in Great Britain than Rose Coghlan ever was, and she has long been held in high esteem as a star and leading actress both in London and the provinces. If she does not effect a New York engagement for next season she proposes to return to England and resume starring in the old comedies.

* * *

Selina Dolaro goes back to comic opera, satisfied with her recent flight into the realms of emotional acting. To-morrow she starts for New Orleans, where she is to appear in her opera comique successes at the West End Summer theatre. New Orleans in the torrid months is a pretty steamy sort of place, but doubtless "Dolly" will not suffer, as her nature is said to be decidedly tropical.

* * *

The success of The Pulse of New York is largely due to its scenery. The success of The Wages of Sin consists in its genuine dramatic merit. These two melodramas furnish notable examples of just what the carpenter and painter can do when given scope, and how independent the playwright is of these functionaries when he knows how to handle his materials. Both pieces are likely to coin money for their respective proprietors.

* * *

By the way, Jim Bennett has treated Morris quite as shabbily as the *Star* predicted that he would the other day. It is the custom of this gentleman to instruct his employes on the *Herald* and its pink-eyed evening tender, the *Telegram*, to ignore or contemptuously dismiss with a few lines the dramatic or literary enterprises of the staffs of the two papers. On Sunday the *Herald* published no criticism of the Pulse. On Monday it contained a notice from another morning journal. The *Telegram* on the same day contained extracts from various criticisms. What Bennett's reason is for pursuing this ungenerous course I cannot say. He is a man of narrow mind and small prejudices. Possibly he has so little confidence in the honesty of the writers he employs that he cannot trust them to speak of the achievements of one of their number. At all events, as the matter now stands, the Pulse has had the endorsement neither of the *Herald* nor the *Telegram*—supposably the two most influential metropolitan papers.

* * *

Elliott Barnes speaks very candidly regarding his play, The Blue and the Gray, which is to be produced down at Niblo's next week. "If it fails, it fails because the play itself is no good," said he to me yesterday. "Poole, Gilmore and Collier are going to give it every chance. But I'm confident of success, for, in my humble opinion, this is the best play I've written."

* * *

The gallery gods have been gradually subdued through a variety of influences, chief among which is the big man aloft with the rattan cane and an antipathy to demonstrativeness among his subjects. But now and then they will assert themselves with something of the unconventionalism of the olden time. Monday night at the Star they made themselves heard. The Elevated Railway set in the Pulse was masked in above by borders, and the proscenium lambrequin was hung too low to admit of a view of the upper part of the scene where the "L" trains pass. The old familiar shout of "Hoist the rag!" resounded in the upper tier, but, strange to say, the fly-men paid no attention to the gentle hint. In other days such a disregard of a natural wish thus frankly expressed would have created a miniature riot, and the play could not have proceeded until the defect was remedied. But the denizens of the gallery have lost their proud supremacy. They are now as submissive to managerial caprice as the swallow-tailed swells in the parquet.

* * *

Edward Warren, who has become a member of Fanny Davenport's company, feels aggrieved at the manner in which he has been treated by Manager Fulford. Warren was engaged some months ago to play leading business at a good salary with Annie Pixley next season. Miss Pixley afterward decided to forego her tour and go to Europe for a year's sojourn. The first inkling that Warren got of this change of base was a recent article in THE MIRROR. He has had other offers and refused them, thinking he was securely fixed, and he feels naturally incensed at being thrown out of an engagement that he had counted upon. Under the circumstances, I should think that the least Manager Fulford should do would be to bestir himself and get Warren a berth for the coming season.

* * *

The Square is crowded again on pleasant days. I suppose it is useless to reiterate that this annual lounging brings no credit upon the profession, and that for a trifling outlay the actors could get a suitable place within doors for a rendezvous. The street is free for all, but what would be said of any other class that littered the sidewalk and obstructed the highway to the annoyance of the community at large? It should not be forgotten that the days of strolling and vagabondage are over, and that the profession has attained an importance and respectability that puts it on a plane with any other classes of people. Self-respect demands that actors, during the idle period, should not haunt the curb like so many tramps, but meet in some place where privacy and comfort may be had. I make this protest simply for the good of those this paper represents, and because I believe the evil appearance given to others by haunting the sidewalk in front of the Union Square Theatre has not been fully realized.

* * *

The proposition to present grand opera in English at the Metropolitan next season is a sensible one in some respects. Part of the enjoyment of listening to the works of the great composers is to understand what they're all about, and this is a privilege enjoyed only by constant frequenters of the opera. The greatest good to the greatest number is a capital motto for amusements, theatrical or musical, and Italian opera furnishes real enjoyment to only a limited class. One objection to the English plan is that many of the best artists do not understand the language, and if they acquired a slight and dangerous knowledge of our mother tongue we would be as badly off as though the Italian words were used. But this might lead to the better development of native vocal talent and bring many American singers to the fore in a field from which they are at present barred out.

* * *

Frederick de Belleville is climbing back into legitimate prominence. He signed a short time ago with Miner to play Wilfred Denver in The Silver King. Since then good offers have poured in upon him. Among these were propositions to take Mantell's place in Fedora with Fanny Davenport, to play leading business with Janauschek and to return to the Union Square Theatre. De Belleville goes to 'Frisco with the Monte Cristo company. He will have only four weeks' respite from professional work before beginning to depict the sorrows and joys of the hero of The Silver King.

## The Season of the Dromios.

"This is Robson and Crane's fifth starring tour," said Manager T. F. Shea yesterday to a MIRROR representative, "and they cannot complain of the result. I have booked nearly all the time for next season, and we will start out early in September. Altogether we played in New York about six weeks. I think it is a mistake for us to look much time here. The week-stands in the provinces pay better."

"Your repertoire is increasing?"

"Yes; we carried five pieces this season—Our Boarding-House, Two Dromios, Mother-in-Law, Forbidden Fruit and Our Bachelors. In the large cities we can change the bill every night, and have often done so. My stars have ready a new play for next season, which increases the repertoire to six."

"Any changes to be made in the company?"

"Yes; it will be almost new. The present company is very fair, but people of more versatility are needed. Many of the present company have already secured other engagements."

## Shook and Collier's Affairs.

Sheridan Shook informed a MIRROR representative yesterday that the next regular season of the Union Square Theatre will open about Oct. 1. "Is it correct that Miss Jewett has been re-engaged?" he was asked.

"Yes; she will join the company in Chicago, where they play for three weeks after the Boston date. Then they go for one week each to St. Louis, Pittsburg, Philadelphia, and return to town."

"Have you settled upon the opening piece?"

"Not yet. We have Mr. Tillotson's play, which we will do some time during the season, and several others under consideration."

"Who will be your leading man?"

"That also is unsettled, but we will have a first-class actor."

"You have an interest in The Blue and the Gray, have you not?"

"Yes, we have. It was intended originally to do it here, but our plans were altered."

"How many Lights o' London companies will you have on the road next season?"

"Only two. They will break new ground."

"Are you perfectly satisfied with your season's work?"

"Yes, and I believe the public is also."

## A Kiralfyean View.

"Our recent San Francisco engagement surprised us," said Imre Kiraly of that ilk. "We were obliged to prolong it. Excelsior has been played three hundred times, and the gross receipts have been over $370,000. Of course the expense of producing it is very great. Chicago, Boston, St. Louis, New Orleans, Pittsburg, Louisville, Providence and Detroit have not been visited. The whole of the South, Canada, New England and much of the West has yet to see it. It will set out again in August, visiting Boston for six weeks. On June 2 we open a supplementary season of six weeks in Chicago. It will cover the time of the Chicago Exhibition and the National Conventions."

"How about your Louisville trouble?"

"Excuse me for evading that question. As we are now in litigation I don't care to endanger our case by revealing our defense, even in part. The company will rest awhile previous to appearing in Chicago."

"Do you intend to produce The Seven Ravens in the face of the Niblo protest?"

"Yes; it will be rehearsed in Chicago, and we will produce it next season. You allude to the Poole and Gilmore threat. If they had kept faith with us and the public we might be playing Excelsior or some of our pieces there now. But they were so imbued with ticket speculation that we decided to abandon Niblo's. We have secured the Star. You may state on my authority—although many will not credit it—that the stage of the Star Theatre is one foot deeper than that at Niblo's. Now, Poole and Gilmore can produce all the spectacles they like, but they won't scare us. I can only laugh at the bare idea of them attempting such work. My brother and myself have been in this business since we were little children and we know it thoroughly. As to their claim to exclusive rights in the piece, I can say that we had announced our intention of playing it weeks before they thought of it. It is an old German tale, which any one can buy for ten cents and adapt at leisure. There are two versions published in Vienna and one in Germany."

"How many pieces will you present next season."

"We have The Black Crook and Around the World, which are like annuities and will always draw well. We will only play them on the road when wise to do so. Puck will appear at the Star about Christmas; Excelsior will go on the road, and The Seven Ravens will wait until after Sieba. The latter piece is in rehearsal, and will open at the Star Theatre about the first of September. Signor Coppini, who produced Excelsior, is gone to Europe in the interest of Sieba."

## Captain Mishler.

"Some people think," said George June, "that Gus Williams' new play is only a continuation of One of the Finest. There is no affinity between them, save in the name Mishler. During the past year Mr. Williams has declined dozens of plays. He is more than satisfied with his selection of Captain Mishler, by Joseph Bradford. Gaspard Maeder and Harley Merry are preparing scenery. A few additions will be made to the company. Cap. Mishler is peculiarly fitted for election times. It bears indirectly upon the life of a public official."

"Do you anticipate a run for the Captain?"

"If the piece is a hit we will run it far into the Summer. Mr. Williams has other plays, however. James Allison, the Australian manager, bought one for him when in Europe."

## Fifth Avenue Whispers.

Notwithstanding Gale and Spader's expectation of securing the Fifth Avenue, the Stetson management do not treat the idea seriously.

"The fact is," said John Stetson, "I told them they would not make any money out of the Comedy Theatre and they had better get rid of it. They admitted that I was right and remarked that they would like to secure another house in the city. I said mine was in the market and named the price. Idle talk on their part has been the only result."

In reply to other inquiries, the reporter was informed that the Fifth Avenue would open with A Trip to Africa next season, and that Monte Cristo was the only probable road attraction which Stetson would have. The Fifth Avenue will be run on the combination system, as formerly.

Charley Coghlan's second suit for three weeks' salary is in progress, to which Stetson has filed a defense. Having been laid off for three weeks, Coghlan played in Boston under Stetson and was again suspended. The first suit, which the former gained, is settled; the second is in abeyance.

## Arthur Wallack's Return.

"Did you secure anything new while abroad?" asked a MIRROR scribe of Wallack *fils*.

"Your question is premature. I went over for pleasure principally, but of course kept myself informed as to attractions and people in London. The rule of our management is not to publish any statement of our intentions until the proper time arrives."

"How did you find things in London?"

"Theatrically, dull. I really felt proud of our few stock companies here in comparison with what I found over there. As to the mounting and scenic work, I do not think they can compare with us, and Daly's, Union Square and Wallack's stock companies compare favorably with anything they have. Over there people are only engaged for the run of a piece. Here, if a man is out of the cast, he is still on the salary list, and can spend his time in rehearsing or in preparation for future work. This practically forms a school for acting, of course only applying to our regular stock companies."

"What will be your opening attraction?"

"As the company will remain on the road for a long time, we are carefully debating the matter. We have so many plays submitted to us that it is a difficult task to make a selection. Each play is read by Mr. Edwards, and if he thinks it suitable he submits it to me."

"Charles Wyndham has reopened the Criterion, has he not?"

"Yes. It is still below the level of the street, but the improved ventilation and redecoration of the house has made a marvellous change. Electric lighting has contributed to this. They store the electricity, so to speak, and always have a strong light. I tried to introduce it into our house some time ago."

## Actors' Fund Affairs.

A meeting of the Actors' Fund was called for Thursday last, but as only Messrs. Miner, Colville, Mallory and W. J. Florence attended—less than a quorum—an adjournment was unavoidable. The gentlemen attended to a few cases which required immediate relief, and then informally discussed the condition of Fund affairs.

Samuel Colville suggested that the committee should endeavor to secure the moneys at present paid as licenses and which now go to some reformatory institution. "We can now clearly see," said he, "that the total amounts resulting from this year's benefit will not be more than about $5,000. The expenses of the benefit, held as it was in so many different theatres, were very heavy. The advertising alone approaches $700. The newspapers might at least give a voluntary notice of the importance of the Fund, which would call the attention of many actors who take no interest whatever in it at present. The newspapers have an immense income from the theatres. If they will not do this, I think we had better insert an advertisement calling a Trustees' meeting for Thursday, the 22d, at one o'clock, and inviting the attendance of all well-wishers. Something must be done at once."

Secretary Baker was instructed to call this meeting, which will be held to-day (Thursday) at the hour stated.

Harry Miner followed up Mr. Colville's remarks. "I wish it were possible to secure the funds now paid to the reformatories, but it is unconstitutional, and cannot be done without a change in the law. When the authorities of these institutions were last before the Supply Committee at Albany I alone opposed them, and very nearly succeeded in preventing the appropriation. I believe, if I had been well supported, I would have turned the grant in favor of the Actors' Fund. If we take action now, we must make out a strong case, and go in for next year's licenses. In the meantime, I would propose that we get a number of boxes marked 'Donations for the Actors' Fund,' and have them placed in the green-rooms throughout the country, so that any member of the profession, unable to contribute an annual subscription, might at least contribute small sums occasionally. Cents make dollars, and in a season moneys thus received would mount up."

Messrs. Mallory and Florence coincided with the opinions of these gentlemen, but did not see the utility of discussing any scheme until a larger number of the Trustees were present.

The Secretary detailed the difficulties of securing the attendance of members, and stated that the work of the whole year had been done by a few gentlemen. He read a letter from Louis Aldrich, disclosing the scheme he proposed in THE MIRROR a week or two ago, that managers should insert a clause in their contracts with actors to devote a certain small percentage of their salaries to the Fund. But all present were unanimous in the opinion that this could not be made compulsory. However, Secretary Baker was instructed to write Mr. Aldrich inviting him to be present to-day and discuss the practicability of his proposition.

Mr. Florence said he did not give a benefit on the road, as the time and circumstances were unfavorable for a successful result; but he intended to make good the omission by a money contribution.

The Fund has distributed over $11,000 this year up to date.

## Michigan Matters.

Manager Charles A. Shaw, of the Detroit Opera House, has been in town during the present week, and in a short chat with a MIRROR man detailed the results of the season in that city.

"The proposed pooling of theatrical interests in Detroit has resulted in nothing. Manager Whitney gave his opinion about it; but we could not agree upon terms. We have three theatres and a very good variety house. I think a pooling arrangement would be beneficial, although with competition last season has proved a profitable one. In my opinion a good Summer attraction will pay in Detroit, and I have therefore arranged a supplementary season of about one month with the Wilbur Opera company. I will have cheap prices, and if the scheme answers I will extend the engagement."

"What of next season?"

"I have thus far filled about twenty weeks. I think comedy, burlesque and light attractions will draw best next season. Detroit has had an overdose of tragedy and melodrama."

"There appear to be a great number of soap companies playing around your part of the country?"

"Yes, but they don't touch Detroit, as we book Eastern attractions only, and the people are familiar enough with the profession to discriminate."

"When do you leave the city, Mr. Shaw?"

"At the end of this week. I am trying to secure Orpheus and Eurydice and some other successful pieces before I return."

## A Summer Excursion.

The tour of the Wallack Theatre company this Summer promises to be one of the most delightful trips on record. A fine route has been laid out, and while a vast expense of territory will be covered, still the details of travel have been arranged with an eye to the comfort of the members of the company. A MIRROR reporter met Frank Farrell yesterday. He was busily engaged preparatory to leaving for Boston, and was very enthusiastic over the prospects.

"I look for a splendid season," said he. "We will visit Boston, where we open on June 2, instead of May 26. Then we go to Buffalo, Chicago, St. Paul, Minneapolis, Omaha, Salt Lake and San Francisco, on the outward route, and Philadelphia, Baltimore and Brooklyn on the homeward path. The Messrs. Frohman are particularly anxious that the tour shall be made pleasant for the members of the party. We travel with sleepers, drawing-room cars and carriages at the expense of the management. From Buffalo to Chicago we will have a special train of Pullmans, which the general passenger agent has tendered us. In Chicago we remain a month, during which time the National Democratic Convention and two of the principal racing events of the season occur. While out there last week, with the Young Mrs. Winthrop company, I arranged with the manager of the hotel on Lake Minnetonka for the entire company. A special train will convey them from the lake to the theatre, and return after the performance. It is one of the most charming spots in the Northwest, and I am sure the stay there will be memorable for pleasure and comfort. We will have a special train from Minneapolis to Omaha, and on our overland trip we shall stop a couple of days to admire the beauties of the Yosemite Valley. A trip to the Golden Gate and points of interest in Lower California is now being arranged by Manager Hayman. Our season in San Francisco will last six weeks. Then we jump direct to Philadelphia."

"The repertoire will not be confined to Lady Clare?" asked the reporter.

"Oh, no. We shall do Moths and other Wallack plays. Belasco's La Belle Russe, which is popular in Chicago and San Francisco, will also be done."

"The company is complete?"

"Yes; Caroline Hill, Annie Russell, Gerald Eyre and Al Lipman have been lately added. The members of the company take four valets and two maids with them."

William Harris opens in Baltimore with The Dead Heart next Monday night, and the following week plays at the New Park Theatre.

# PROVINCIAL.

(CONTINUED FROM FIFTH PAGE.)

"Sapolio sundries" Maggie Nichols, aerial queen; Cecile De Ellis, fig dancer; Leopold and Benson, horizontal bar performers; Bliss, Leonzia, gymnast; Gibson and Ryan, clog artists, and Musa Lowanda, iron jaw cast.—Lee or Signor Le Gardet has made considerable money with Gift shows in summer past. How he will succeed in his new venture is a question. As a fellow-townsman, I wish him well.

### OSWEGO.

Academy of Music (W. B. Phelps, manager): The Rentzes to a fair house, 6th. Rogers and Benedict Minstrels to fine business, 9th. Neither of these entertainments was above the average. Harry Watson's Wrinkles co. closed the season 14th.

### JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Bunch of Keys, 9th; M. B. Curtis, 10th; both to good business, and giving best of satisfaction. Deuce of Clubs, 17th; Peck's Bad Boy, 24th.

## NORTH CAROLINA.

### WILMINGTON.

Opera House (George R. Dyer, manager): T. J. Pennypacker, lessee of the house, will put new folding chairs in the parquette and dress circle and overhead stage scenery, beside making additional improvements throughout.

## OHIO.

### DAYTON

Music Hall (Harry H. Rent, manager): The ever welcome Kate Claxton appeared 9th and 6th, presenting Two Orphans and Two Orphans to large audiences. In the former her portrayal of the mother was both pathetic and touching. As the Indian maiden she was as innocent as she was beautiful. In the last act Miss Claxton has ample opportunity to display her tragic powers when she denounces the murderer of her family. The scene was very impressive. The Two Orphans was given on the second night. It will suffice to say that Miss Claxton's impersonation of the blind Louise was, as is always is, splendid. The company was good, and gave the best of satisfaction. Both plays were mounted beautifully, especially Two of Ice. The military drama, The Drummer Boy, was presented by home talent, 7th, 8th, 9th, 10th, and matinee to good business.

Webber's Grand Opera House (James Colbert, manager): Thatcher, Primrose and West's Minstrels had the honor of opening this beautiful theater, giving three performances, 5th, 6th and 7th, to large and fashionable audiences. The co. is, undoubtedly, the best minstrel party now on the road. With such people as Thatcher, Primrose, West, Rankin, Rice, Mack, McNish, and a host of others, they can always depend on a hearty welcome in Dayton. The first part was replete with new songs, well rendered and above all new jokes. The Silence and Fun act of Frank McNish is always good for two encores. The act of the Rankins and Howard is as funny as ever. The Jockey Clog was grand, and George Thatcher (a great favorite here) kept every one in the best of humor. The performance closed with the afterpiece, The Perils of Long-Tree, giving Billy Rice good opportunity to display his talent. Around the World in Eighty Days, 14th and 15th. Joe Emmet, 16th.

Items: Harry Wilson is in the city making arrangements for the appearance of Peck's Bad Boy at Music Hall, 19th.—Buffalo Bill's Wild West is here 18th and 19th.—The opening of Webber's Grand Opera House was an agreeable surprise to the public. The theatre is a beauty, elegantly decorated. The predominating color is brown and gold. The beautiful drop-curtain, a coast scene, from the brush of R. D. Hughes, will be a study for all lovers of art. The seats are very comfortable, and the wants of the auditor are attended to by a corps of courteous ushers. All in all the opening was a brilliant success.—The Dayton Summer Opera is progressing very nicely, and the opening will soon be at hand. Beautiful photographs of Emma Carson, prima donna for the Summer opera co., are displayed throughout the city.—The Wilbur Opera co. play a return engagement at Music Hall, 16th and 17th.—My Zanesville friend mis... strued my question. I am so sorry, for I am inclined to think (by such a reply) that he is angry.—I have heard nothing regarding the Summer co. at the Soldier's Home. If there is to be none what will Stage Manager Sam Henderson do?

### COLUMBUS.

Comstock's Opera House (F. A. Comstock, manager): Thatcher, Primrose and West, 6th, as usual, showed to a crowded house. Kate Claxton gave the Two Orphans and Ten of Ice to good houses, 9th and 10th. Much interest was taken in this engagement, as George Backus made his first appearance at his home with a professional co. He showed marked improvement, and his work was thoroughly satisfactory to his many friends. Baker and Farren in Chris and Lena, 16th and 17th, for benefit of Frank Comstock and Gus Stevenson.

New Museum (Richards and Rehtair, managers): The Baby Show during the first week was a strong attraction, and business was very large. This week a big list of "freaks," and a strong stage performance.

Continental Museum (T. A. Kennedy, manager): Opened 5th to standing room only, and business was the same every night. The performance was very good. This week the D'Este Four-Clown H. D. and astrong specialty co.

Items: The St. Quinten Opera co., booked for Comstock's, has cancelled.—Mason and Ralston, the one and a-half, closed their season at the Continental 10th.—Mason goes to Minneapolis and Ralston to Pittsburg for the Summer.—A number of the boys gave a "spread" at Ruhl, Corbett and Co.'s Saturday night, in honor of George Backus.—Two ten-cent shows playing to large crowds hurts business at Comstock's considerably.—F. C. Rush is in town in advance of Robert Farren.

### TOLEDO.

Wheeler's Opera House (George W. Bills, business manager): Haverly's Minstrels, 5th; third visit this season. The show was of the average merit,, but judging from the size of the house, it is evident that we have seen enough of them for awhile. Little's World, 6th and 7th, to empty seats down stairs, but fair gallery. The scenery used by this co. is the best that has been seen here in this piece, but the less said of the acting the better. Robson and Crane in Our Boarding House, 8th, to packed house. To cut the climax for the week, Peck's Bad Boy was run in on us for two nights. I sat through two acts and made up my mind that any one who would laugh at such nonsense was more to be pitied than the people who were on the stage.

Items: Wanted, some one to write a piece that will please the asthetic tastes of your Zanesville man, and receive as a reward the thanks of all THE MIRROR readers, and have the satisfaction of alleviating the terrible suffering of this poor fellow, and give his letter a cheerful complexion for at least one week in the year.

### AKRON.

Academy of Music (W. G. Robinson, manager): Flora Moore's Bunch of Keys, 7th, kept a house full in a roar. The St. Quinten Opera co., 9th and 10th, sang Chimes of Normandy, Iolanthe (matinee) and Madame Favart, to small houses. St. Quinten captivated her hearers, and William Wolff as Gaspard in the Chimes, gave us the finest bit of acting we have ever seen in comic opera. The co. returns 17th, presenting Pinafore and Bohemian Girl.

### SPRINGFIELD.

Grand Opera House (Fuller Tromp, manager): Draper's Uncle Tom's Cabin co. played to 3,000 children under twelve at free matinee, 5th. Every foot of space in the house was occupied. In the evening a good house was in attendance. Notwithstanding the age of this piece, it never fails to draw well here. Kate Claxton, with a good dramatic co., gave a satisfactory performance of Two of Ice each night to right good houses, 7th and 8th. The scenery was good and the costumes magnificent. Clara Morris, supported by Gustavus Levick and F. L. Goodwin's dramatic co., was to have presented The New Magdalen 9th, but as the people began arriving they were informed that Miss Morris was ill and unable to play to-night (10th). However, the co. played Marble Heart to fair house and gave excellent satisfaction. Gustavus Levick has become a favorite here, and the co. (which played Matthias here 11th) throughout receive deserved praise. It is hoped that Miss Morris will be able to play to-night, and a good house is assured. Atkinson Comedy co., in Peck's Bad Boy, at Grand, 17th.

Black's Opera House (George H. Coles, manager): On 5th, 6th, 7th, 8th and 9th C. L. Dalton held forth with his brilliant views of Travels Through Europe. He has had good houses each night and the house was crowded to overflowing Monday afternoon and evening and Tuesday evening. Thatcher, Primrose and West's Minstrels, 13th. Week of 14th, Kennedy's Humpty Dumpty co. will give two performances each day.

Items: Max Zeellner, business agent for Deuce of Hearts co., was in the city 6th.—Manager F. L. Goodwin and Clara Morris' support arrived in the city Wednesday morning.—H. J. Wilson, of Milwaukee, business agent for Peck's Bad Boy, was in the city 9th.

### ZANESVILLE.

Schultz and Co.'s Opera House (John Hugo, manager): Much to my surprise, only a moderate-sized audience was on hand to see Clara Morris, 6th, in The New Magdalen. The prices were $1.50, $1 and 75 cents, and it is no use denying the fact that towns of this size have not enough people who are willing to pay them; not even to see Clara Morris, although I fully expected that [illegible] would bring out everybody except the [illegible]. I have "the proud satisfaction" [illegible] of knowing that I did my [illegible] evening a respectable house. I [illegible] of the play for one of our daily papers; [illegible] down to the theatre [illegible] evening, when Fuqua discovered [illegible] and rage, I rushed off in the rain and bought him some red ribbon. (Your gifted Dayton correspondent is hereby requested to give this statement his prayerful attention.) While I was delighted with the finish, the technique, as the painters say, of Clara Morris' acting, I must confess that she disappointed me. Her physical strength is no longer equal to the task of portraying any's characters as Mercy Merrick, and in justice to herself I think she ought to retire from the stage. The large compensation she receives should be no temptation to her to persist in doing work which is not satisfactory to her employers, the American public. I do not see how she can seriously entertain the project of going to play in England. That hot-eating country will have no compassion on either a man or woman who so clearly has not to give them "muscular continuality." This is a phrase of my own coining, but you will understand what I mean. As Grace Kearney, Miss Eldridge was earnest and excellent, while Mrs. Farren as Lady Janet was delightful. I am sure that Wilkie Collins himself would not have found the least fault with such a perfect rendition. Gustavus Levick pleased his audience greatly as Julian Gray; but taken as a whole, the play dragged and the lengthy performance came very near being tiresome.

Items: While the John Robinson show was here this week a former employee—Joseph Wilson—who lives here, had an attachment issued for $200 due him since 1881 for services rendered. The case was compromised by Wilson's accepting $75.—Haverly's Minstrels, booked for 13th, have cancelled, and right here I would remark that the cancelling business is a nuisance.—Charles L. Gebest, bandmaster for the Robinson Show, is a brother of Professor Gebest, leader of the Opera House orchestra, and a mighty pleasant fellow. Jim, another brother, is a member of the band.

### GREENVILLE

Opera House (R. S. Friell, manager): The house contained a large audience, the finest of the season, 5th. It was the occasion of Mattie Vickers' second appearance here this season. The play was Jacquine. Miss Vickers sustained her reputation for naturalness and charming vivacity and proved herself "everybody's favorite." She was ably supported by Charles Rogers, as Dick Vinton, the bill-poster, who, in his imitations of Jefferson, Mayo, McCullough and others, fairly brought down the house. The co., on the whole, is above the average. This co. closed our season.

Arena: John Robinson's Circus is billed to ex this 23d.

### XENIA.

Opera House (J. A. Hiveling, manager): Flora Moore and co. produced Bunch of Keys 13th to crowded house. This was beyond doubt the funniest comedy that visited us this season. Miss Moore as Teddy kept the audience in continuous roars of laughter. Our Amusement co. close the season 16th with Peck's Bad Boy.

### URBANA.

Bennett's Opera House (P. R. Bennett, Jr., proprietor): After repeated failures through floods, break-ups, etc., by opera cos. to fill their Urbana engagements, we succeeded in having a feast of music 5th in the shape of the St. Quinten Opera co. Through misconnections between Cincinnati and Urbana the troupe went from the train to the house, supperless, the curtain ringing up at 9:10 P. M. They were greeted by a fair house, and rendered Madam Favart very well considering the drawbacks. On the 6th the Flora Moore Bunch of Keys co. played their second engagement this season. They kept the audience in a roar. While they were playing here Manager Bennett took the St. Quinten party to Mechanicsburg, a town ten miles east, where, with only five hours' advertising and a heavy rain falling, they sang The Mascotte to a fair house. On the 7th the co. put on Iolanthe at a matinee and The Mascotte at night. On the 8th Mr. Bennett took them again to Mechanicsburg, where Iolanthe was sung to a packed house. The co. has a splendid set of costumes. Warren Ashley, the Pippo of The Mascotte, has sung this role before Urbana audiences for two or three seasons, and is popular with us.

Arena: George W. Aiken, the gentlemanly press agent of John Robinson's Circus, was here this week with his car, billing for the 20th. Mr. Aiken has our thanks for favors.

### CANTON.

Opera House (Louis Schaefer, proprietor): The St. Quinten Opera co., booked for 6th and 7th, failed to put in an appearance. Deuce of Hearts comb. 13th.

### CHILLICOTHE.

Masonic Opera House (Klein and Wilson, managers): Frank L. Goodwin's co. in Moths, 7th, to small audience. The co. is very strong and evenly balanced. Play and co. were well received. Thatcher, Primrose and West's Minstrels 9th to good business.

### SANDUSKY.

Biemiller's Opera House (William J. Stoffel, manager): As usual, the worn-out Uncle Tom's Cabin tested the capacity of the house, 8th. The play was put on in a miserable manner and played by poor actors. Haverly's Mastodons struck the town 6th and played to good business. They were fair, some might say good; but so far from one's expectation that many went away disappointed. Some of the artists, who were billed heavily, and whom a great many went to see, did not appear at all. The Rajah closes our season 15th. The attraction will draw a large audience.

### UPPER SANDUSKY.

Opera House (John Lime, manager): This house has been closed for nearly two weeks. Professor J. E. Kennedy opened 5th for one week and gave some very enjoyable entertainments in Mesmerism to light houses the first of the week, but getting better toward the last, which speaks well for the show. Professor Kennedy is the first to give an entertainment of this kind in our town.

Billhardt's Hall (Dr. Billhardt, manager): Tyrolean Warblers, 9th, assisted by E. Kappell and Martin's Orchestra, to very light house.

### STEUBENVILLE.

Opera House (W. McD. Miller, manager): Thatcher, Primrose and West to a crowded house, 10th. Before 8 o'clock every seat in the house taken.

## OREGON.

### PORTLAND.

New Market Theatre: Louise Pomeroy, with a strong co., is playing to fine business, 5th to 17th. Haverly's Strategists did an immense business here April 28 to 30. Zamloch's Gift Show 26th to 30th; Rice's Pup, June 2, week; Whiteley's Hidden Hand 9th to 12th.

Items: The Tivoli is doing well with The Mascotte. Their next attraction is Olivette.—Conchita Leo and the Harrisons are at the Elite.—Nellie Vaughan left April 27, Amelia Gorenflo and John Stokes left 4th

Arena: W. H. Harris' Nickel Plate Circus, which wintered in Oregon, has started on the road. It spreads here 29th.

## PENNSYLVANIA.

### PITTSBURG.

Opera House (John A. Ebbler, manager): 7-20-8, interpreted by a very fair co., drew good audiences during the past week. The play was quite amusing and was heartily appreciated by the fun loving portion of our amusement-going people. Mrs. Clara Fisher Maeder, Mamie Floyd, Georgine Flagg, Emma Clavelle, W. G. Beach, Ernest Bertram, John Raymond, John F. De Giez and Harry Hotto all did very well in their respective parts. Atkinson's co., in Peck's Bad Boy, 12th; Smith's Between Two Fires 19th.

Library Hall (Fred. A. Parke, manager): Closed during the past week. Grand Army of Republic occupies the house week of 13th with their war drama, Blue and Grey. Callender's Minstrels 19th.

Academy (H. W. Williams, manager): Leavitt's Specialty co. did not do as large a business last week as when here upon former visits. The week's engagement that closed was the second for this co. this season. The co. remains about the same. John W. Ransone has been added to the ranks, which is quite an acquisition. The Kernells 13th; Rentz-Santley Burlesque co. 19th.

Harris Museum (P. Harris, manager): Uncle Tom's Cabin drew immense houses last week. The same attraction will be continued for another week.

Sixth Street Museum (H. Myers, manager): This house is enjoying a very liberal patronage, and the show that was offered fully merited the large business that was done last week. Palabrego, an illusionist, and Nelson, the boy juggler, have been added to the co. this week. Hereafter, the stage performances will be one hour in length.

Items: The open-air Summer-night operas will be given on Duquesne Heights, instead of at the Exposition grounds, as announced in this correspondence some weeks ago.—Leavitt's Specialty co. closed its season here.—The season at the Academy of Music closes 24th.—At Harry Ebbler's benefit, which will take place at the Opera House next week, the following attractions will be offered: One act of General Pearson's new drama, Political Influence; one act of Blue and Grey; John P. Smith's Comedy co., Harry Williams' co., and attractions from the Harris and Sixth Street museums.

### WILKESBARRE.

Music Hall (M. H. Purgunder, manager): Crowded houses greeted the presentation of the new comic opera, The Smith Family, on 6th and 7th, under the management of J. Ridgeway Wright of this city. The scene is laid in the historic Valley of Wyoming. The plot is not up to the standard of comic opera, and needs altering in many places, as does also the stage arrangement. There are several very pleasing solos, duets and trios, notably "A Maiden Fair to See" and Bacchanalian baritone solo, the latter being admirably rendered by Carl Finger. The music is bright and catching; the choruses are, however, too numerous and several of the solos might well be dispensed with. That part in the first act, which has a decided tendency toward negro minstrelsy, should also be considerably modified. The opera is in several points suggestive of Gilbert and Sullivan. On the whole, however, (with a liberal amount of cutting) The Smith Family bids fair to become a popular candidate for public favor. Manager Wright takes his co. to Scranton, 13th. Bunch of Keys, 23d.

Items: Harry Lee, advance agent for Bunch of Keys co., says that, notwithstanding bad weather, their season has been a success.—Manager Burgunder has every reason to feel gratified with the success of the past season.—The advertising done by Burgunder in this section has never before been equalled in the coal regions.—Bunch of Keys co. closes the season at Pittsburg, Pa., 23d.

### POTTSVILLE.

Academy of Music (Nathan Hauser, manager): Watson Comedy co., to One Thousand Wrinkles, 9d, to a large audience. Performance very good.

### PITTSTON.

Music Hall (W. D. Evans, manager): Smith Family, a new comic opera, by Nicea and Speck, was presented by amateurs from Wilkesbarre to a good-sized audience, 6th, giving a pleasing performance.

Item: Manager Evans has been elected for several weeks.

### McKEESPORT.

White's Opera House (James E. White, manager): M. B. Curtis, in Sam'l of Posen, appeared before a well-filled house, 8th. Mr. Curtis is an irresistibly funny as ever, but his support is very poor, excepting his leading lady, Miss De Roy. Bunch of Keys, 17th.

### EASTON.

Opera House (W. M. Stultz, manager): The New York Opera co. sang Queen's Lace Handkerchief to a large house, 6th. This is the best entertainment of its kind ever given in Easton. Boston Ideals, June 3.

### READING.

Academy of Music (John D. Richter, manager): Bunch of Keys, 21st.

Grand Opera House (George M. Miller, manager): Week of 9th the Warm Spring Indians gave fair show, consisting of singing, dancing, etc. They remain one week more.

### HOMESDALE.

New Opera House (W. J. Silverstone, manager): The week's engagement, commencing 5th, of the Sparkle Comedy co. drew out large and fashionable houses; standing-room only Saturday night. The co. is a strong one. Little Florence Ham, home talent, who volunteered as Natalie, in The Banker's Daughter, received an ovation by her clever acting. E. L. Deane left the co. Saturday afternoon for New York.

Arena: O'Brien's Circus is having extensive billboards erected. Mr. Boyd, advance, was here last week. Won hosts of friends.

### WILLIAMSPORT.

Academy of Music (William G. Flint, proprietor): J. K. Emmet, in Fritz in Ireland, 9th, to one of the largest and most refined audiences of the season. He was greatly encored by a very enthusiastic audience.

Arena: Barnum's Circus, 10th, to big business.

### SCRANTON.

Academy of Music (C. H. Lindner, manager): J. K. Emmet, 8th, as Fritz in Ireland, to a $1,500 house. While Emmet is good, the little Misses Mamie and Livesay are quite as much of an attraction.

### BETHLEHEM.

Grand Opera House (C. F. Smith, manager): The advance sale of seats for the Eastern Pennsylvania May Musical Festival, 15th, 16th, is the largest ever had for this house, and proves that the notice, "standing-room only" will have to adorn the front of the building. Manager Auchbach has been untiring in his efforts to make this Festival the crowning event of the season, and, despite the advance in prices to $1.50 for reserved seats, the indications are that the end has been gained. The Silver King, booked for three nights during the latter part of May, has been cancelled, much to the chagrin of our amusement-goers, who expected a fulfilment of the promise to appear.

### BRADFORD.

Wagner Opera House (Wagner and Reis, proprietors): Hazel Kirke, 9th, 10th, for benefit of Bradford Press Club, to three of the largest houses of the season, including matinee. The club realized handsomely. Season at this house closed 10th with Jumbo Davis.

Gem Theatre (M. J. Cain, proprietor): New arrivals 12th: Larry Tooley, Sandilands and Walsh, Nellie Parker, Mullin and Mills, Carrie Warde, Surdam Brothers, Healey and Saunders, Ophelia Starr, Mattie Seymour and Jessie Brown. Horse Show Four booked for week of 19th.

## RHODE ISLAND.

### PROVIDENCE.

Low's Grand Opera House (William H. Low, proprietor): Tony Pastor and co. booked here for one night only, 11th.

Providence Opera House: Sol Smith Russell and co. open here on the 12th for a week, presenting Edgewood Folks and Caste. On the 19th the local manager takes a benefit. During the past week Joseph Murphy and co., in Shaun Rhue and Kerry Gow, has been seen. Mr. Murphy was well received and played to fair business. Belle Melville is deserving of mention. On Thursday evening the Barlow-Wilson Minstrels drew a large audience. George Wilson met with a hearty reception. Talbot, Shannon, Crawford and McKisson (the Four Aces) were called before the curtain several times. There are some hopes now for Hughey Dougherty. His new song of "Clementina" is refreshing. The solos and quartette of the first part were the features of the evening. Friday and Saturday, with matinee, Joseph Jefferson, with a select co., appeared before large and select audiences. On Friday was given The Cricket on the Hearth and Lend Me Five Shillings; on Saturday, Rip Van Winkle.

Theatre Comique (Hopkins and Morrow, managers): Arrivals, 12th: Dave Conroy, Matt Daley, Mike Thompson, J. Flynn, Charles Diamond and Mary Milton, Charles Phillips and Grace Sherwood, Fox and Ward. Re-engagements: Johnny Barker, Grace Emmet and Maud Clifton. Departures: Turner and Knowles, Lester and Walker, Beattie and Bentley, Frank Lewis and Maggie Bussel. On Friday afternoon and evening Manager J. D. Hopkins received a complimentary benefit. Several volunteers from the Howard, of Boston, appeared, together with the Comique co., in excellent entertainment, which was appreciated by packed houses.

Drew's Dime Museum: Arrivals, 12th: Nora Hildebrant, Madame Petty, John King. All of last week's attractions remain, except Harry Thompson and Hiawanda.

Sans Souci Garden (W. E. White, manager): Baird's Minstrels open on the 19th for a week. Boston Museum co. 26th and week.

Items: Manager Sackett, of the Dime Museum, proposes to open, on the 19th, a Baby show, with prizes amounting to $1,000. Ufner's Living Doll is underlined for 26th.—On Saturday night Charles Handy, of the Museum, sold 3,000 tickets in one hour and forty-one minutes.

### NEWPORT.

Bull's Opera House (Henry Bull, Jr., manager): Joseph Jefferson in Rip Van Winkle, 5th, had only a good house, owing to the high prices charged. But the audience was composed of our best people. Edwin Thorne's Black Flag also had only a good house 7th. Deserved much better. Joseph Murphy in Kerry Gow, 8th, for Treasurer Westcott's benefit, filled the house to overflowing. We have nothing more till the 21st, when the Boston Museum co. comes in Claire. The 24th brings John A. Stevens, which closes the season, after which Manager Bull proposes to alter the house all over.

## TENNESSEE.

### CHATTANOOGA.

James' Hall (Stoops Brothers, manager): Widow Bedott, 6th, to a fair house. Blind Tom, 7th, had a large and fashionable audience. This closes the season unless something unexpected turns up.

### KNOXVILLE.

Staub's Opera House (Fritz Staub, manager): C. B. Bishop, as Widow Bedott, 7th, to a large and well-pleased audience. This closes our season, which has been most successful.

## TEXAS.

### SHERMAN.

Sherman Opera House (C. W. Batsell, manager): We have not had any amusements since Patience. Cancelling dates seems to be the order of the day. August Dreppe's Concert co. billed for 21, cancelled, and Anna Dickinson, who was to have appeared 8th, has decided not to come. Our amateurs, with Lillian Brown and H. B. Edwards, went to Gainsville and rendered Patience 2d and 3d. They were invited to visit Paris and Denison, but concluded not to accept.

### DALLAS.

Dallas Opera House (Charles Benton, manager): Fairy Opera of Aladdin by 200 city children, under management of Mrs. Charles Benton, 5th to 8th and matinee 10th, to good houses every night. Mrs. Benton has splendid talent for training children, and the entertainment was worthy of the large patronage. The scenery was gotten up in Chicago at considerable expense.

### HOUSTON.

Pillott's Opera House (J. E. Reilly, manager): Week of 9th, Charlotte Thompson to only medium houses.

## UTAH.

### SALT LAKE CITY.

Salt Lake Theatre (Caine and Clawson, managers): Lew Johnson's Jubilee Singers opened, 9th, to a fair house. Applause was liberally bestowed on all the performers. The entertainment lacks variety, the songs being all quite similar. They appeared again 6th. Evans, Bryant and Hoey's Meteors 6th, drew well. Very funny people.

Walker Opera House (John Maguire, manager): A change has recently been made in the management of this house, D. Banks McKenzie having resigned. The place has been filled by John Maguire, for many years a successful theatrical manager in Montana, and well known to all cos. who have visited the Pacific Coast. He is a thoroughly practical business man, and will no doubt make a success of this new venture. Actually Brothers' Excelsior appear 17th, 18th and 19th and matinee 19th, to increased rates of admission. Large audiences.

## VIRGINIA.

### LYNCHBURG.

Opera House (T. H. Simpson, manager): C. B. Bishop, in Widow Bedott, 6th, to good business.

## WEST VIRGINIA.

### WHEELING.

Opera House (W. S. Foose, manager): Nothing at the Opera this Week. C. L. Davis, as Alvin Joslin, 20th and J. K. Emmet, 22d.

Academy of Music (Charley Shay, manager): Will open, after a three weeks' rest, 12th, with Ida Siddons' Female Minstrels for one week.

## WISCONSIN.

### MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): Two of the largest houses of the season greeted William J. Scanlan at his matinee and evening performance 9th. Mr. Scanlan was repeatedly encored in his singing, and the audiences seemed well pleased. Friend and Foe was given at the matinee, and The Irish Minstrel in the evening. Co. only fair. The house was again packed on the evening of the 6th to see those very popular comedians, Robson and Crane, in their latest success, Mother-in-Law. It is really a treat to see these two, who are a hunt in themselves, and when supported by the excellent co. they have with them, makes it all the more enjoyable. Mother-in-Law does not amount to much in itself, and would fall very flat in other hands.

Academy of Music (Harry Deakin, manager): The Rentz-Santley comb. played a return engagement 4th, giving two performances to large houses. The co. has been somewhat changed since its last appearance here. The Arlington Comic Opera co., an organization of local amateurs, gave an entertainment on the evening of 7th, consisting of concert and opera (?). The concert part of the programme was very fair, but the rest was not. With one or two exceptions the opera co. insisted on singing out of the key and succeeded remarkably well. E. L. Wilson, in illustrated lectures, is the next attraction.

Items: Murray and Murphy's Summer Boarders comb. has been drawing large crowds to John Stanley's popular little theatre. The different specialty artists are quite clever, particularly as Murray and Murphy.—The Rentz-Santley co. closed the season here. The two companies now on the road under that name will be consolidated and take the road about the 19th of next month, for the Summer season. Sam T. Jack, of this co., is now on the way to Mexico, prospecting.—M. B. Leavitt was in town 4th.—Manager Deakin promises some very fine attractions during the Summer.—Messrs. Marsh and Litt played Robson and Crane in Oshkosh 9th.—Mattie Vickers is the next attraction at the Grand.—One more amateur performance would do us up. Life is too short.—Harry Deakin has purchased Thiele's new operetta, Amaryllis, and will put it on the road. The composer has objections to stating price given.

### SHEBOYGAN.

Sheboygan Opera House (J. M. Kohler, manager): The Rentz-Santley co., 2d, to very slim house. Co. is fair and gives good satisfaction. Among those worthy of praise are Virgie Johnson who sang and acted charmingly, and upon being recalled, rendered several selections in such a pleasing manner that she became a favorite at once; the trapeze act by D. W. Lyons, a remarkable feature of the evening. The performance concluded with a burlesque extravaganza entitled, Don José, the Spanish Dude, in which Alice Townsend sang "The Bottle on the I" with spontaneous effect. The Berrell-Bennett Dramatic co., starring Bessie Taylor, played a three nights' engagement, appearing in The Sea of Ice, Little Silver and Marble Heart. Owing to the heavy rains prevailing the co. did a very poor business. They deserved better, Miss Taylor is a clever and painstaking young actress, and the co. supporting her is evenly balanced.

Items: Sam T. Jack, manager of the Rentz-Santley co., reports business satisfactory in every respect. The co. closed their season at Milwaukee 4th.—George C. Miln is underlined for 19th.—THE MIRROR is the only dramatic paper now on sale here.

### OSHKOSH.

Opera House (R. L. Marsh, manager): Robson and Crane presented Our Bachelors 5th to a large audience.

## CANADA.

### TORONTO.

Grand Opera House (O. B. Sheppard, manager): Peck's Bad Boy held the boards, 5th, 6th and 7th, to fair business. The play is very poor. Callenders' Minstrels came 8th, 9th and 10th to good houses. There is nothing in this co. above the ordinary. The Hanlons opened an engagement of three nights and matinee to-night (12th). Dan Thompson, 13th, 16th and 17th.

Horticultural Pavilion: The La Blache Opera co., after their performance in the Opera House last week, were re-engaged for a three nights' season, 8th, 9th and 10th. Owing to indisposition of Mme. La Blache, the opening night was postponed until the 9th. A fair house was present, as also on the following evening. The programme was a splendid one, and was a great treat. To-night is the last of the season.

### HALIFAX.

Academy of Music (H. E. Clarke, manager): Baird's Minstrels opened, 6th, to a very good audience, but had a much larger 7th, and business continued good 8th and 9th. The co. is the best that has appeared in the house and is far superior to Callender's, who visited us a few weeks ago. Joe Hart scored a phenomenal success, receiving over a half-dozen encores each evening. Lew Benedict made quite a hit in his stump speech, and Mack, Kennedy, Welby and Pearl delighted the audience with their songs and dances. The next attraction booked is the Palmer-Daly Vacation co., June 2, 3, 4.

Lyceum (Robert Clancy, agent): Howard's Comedy co., with the same people as last week, to fair business. Next week, Jerry Cohan, in The Molly Maguires.

### HAMILTON.

Grand Opera House (J. R. Spackman, manager): Hazel Kirke was excellently played and mounted by the Couldock co., 6th. The play, although presented here several times before, gave great satisfaction. Callender's Minstrels received only a small share of public patronage, 7th. The co. is not so large nor so good as on former visits. Atkinson's Comedy co. produced Peck's Bad Boy 8th. The business was poor, but not so poor as the performance. Denman Thompson comes 12th, and Manager Spackman takes his farewell benefit 16th. The many friends of Mr. Spackman, both on and off the stage, will regret his departure.

### MONTREAL.

Academy of Music (Henry Thomas, manager): April 28, 30, Callender's Minstrels, to only poor business. Billy Kersands and Tom McIntosh have the only talent the co. appear to possess. Week of May 3, on account of the non-appearance of Carrie Swain, the house was closed.

Item: The Zingari Minstrels (an amateur association) gave a very successful performance last week.

### ST. CATHARINES.

St. Catharines Theatre (H. G. Hunt, manager): Denman Thompson, in Joshua Whitcomb, 10th, to a large audience.

## DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday

### DRAMATIC COMPANIES.

ADA GRAY: Wilkesbarre, Pa., 15; Pittston, 16; Scranton, 17; N. Y. City, 19, week.

AUGUSTIN DALY'S COMPANY: Boston, 12, two weeks; Brooklyn, 26, week; Chicago, June 4, four weeks; thence to London.

BUNCH OF KEYS (Frank Sanger, manager): Denver, 12, week; Leadville, 19, 20, 21; Pueblo, Col., 22; Colorado Springs, 26, 27, 28; San Francisco, 29 to 2, four weeks.

BUNCH OF KEYS (Dudley McAdow, manager): Wheeling, W. Va., 15, 16; McKeesport, Pa., 17; Harrisburg, 18; Lancaster, 20; Reading, 21; Wilkesbarre, 22; Pittston, 23.

BOSTON THEATRE CO. (Jalma): Boston, 5, four weeks.

BOSTON MUSEUM CO: New Bedford, Mass., 20; Newport, R. I., 21; Chelsea, Mass., 22; Providence, 26, week.

BOSTON IDEAL CO.: Philadelphia, May 12, three weeks; Chicago, June 2, four weeks; Milwaukee, 30, week; St. Paul, July 7, 8, 9; Minneapolis, 10, 11, 12; Chicago, 14, week.

BARRY AND FAY: Brockton, Mass., 15; Salem, 16; Lynn, 17; Brooklyn, 19, week; N. Y. City, 26, week.

BETWEEN TWO FIRES CO. (John P. Smith, manager): Chicago, 12, week; Pittsburg, 19, week; Bradford, Pa., 26; Erie, 27; Springfield, O., 28; Cincinnati, 29, 30, 31.

BAKER AND FARREN (L. E. Weed, manager): Parkersburg, W. Va., 15; Columbus, O., 16, 17; Chillicothe, 18; Zanesville, 20; Marietta, 21; Columbus, 23, 24; Cleveland, 26, week.

BURNELL-BENNETT CO.: Chilton, Wis., 15, 16, 17; Menomina, 19, 20, 21; Appleton, 22, 23, 24; Kaukauna, 26, 27.

CLARA MORRIS: Louisville, 12, week.

C. A. GARDNER: Michigan City, Ind., 15; Ottawa, Ill., 20; Streator, 21; Bloomington, 22; Lincoln, 23; Springfield, 24; Jacksonville, 26; Quincy, 27; Galesburg, 28; Peoria, 29; Aurora, 30; Braidwood, 31; Chicago, June 2, week

CHARLOTTE THOMPSON: Little Rock, 13, 16; Fort Smith, 17; Joplin, Mo., 18; Parsons, Kas., 19, 20.

CHARLES COLLINS: Cohoes, N. Y., 19, 20, 21.

C. L. DAVIS: Sharon, Pa., 15; Newcastle; Steubenville, 19; Wheeling, W. Va., 20; Greensburg, Pa., 21; Uniontown, 22; Connellsville, 23; McKeesport, 24; Pittsburg, 26, week; N. Y. City, June 2.

C. B. BISHOP: Nashville, Tenn., 15; Chicago, 26, week.

DEVIL'S ACTION (Frank Gardner, manager): Trenton, N. J., 15; Wilmington, Del., 16; Norristown, Pa., 17; Philadelphia, 19, week; N. Y. City, 26, three weeks.

DICKSON SISTERS CO.: Alton, Ill., 16; 17, 1 conn, 19; Springfield, 20, 21; Jacksonville, 22; Peoria, 23, 24; Oskaloosa, Ia., 25.

DANIEL BANDMANN: Ogden, Utah, 23; Salt Lake, 26, 27.

DENMAN THOMPSON: Toronto, 15, 16, 17; Ottawa, 19.

DEUCE OF HEARTS CO. (Clark S. Sammis, manager): Canton, O., 15; Jamestown, N. Y., 17.

DEVERE'S UNCLE TOM CO.: Detroit, 12, week

EDWIN CLIFFORD CO.: McPherson, Ia., 15, 16, 17.

F. A. SCHWAB COMEDY CO.: Brooklyn, 19, week.

FANNY DAVENPORT: Boston, April 28, three weeks.

FANNY MAYO (Sheridan Corbyn, manager): Chicago, 26, week.

FUN ON THE BRISTOL: Haverhill, Mass., 15; Dover, N. H., 16; Biddeford, Me., 17; Portland, 19, 20; Bath, 21; Old Town, 22; Brunswick, 23; Augusta, 24; Bangor, 26.

GEORGE C. MAC-Sheboygan, Wis., 15; Hastings Minn., 16; Winona, 26, 27.

GEORGE HOLLAND: Chicago, 5, two weeks.

GERMAN FASHION CO.: Ogden, Utah, 20; Salt Lake, 21; Virginia City, Nev., 22; Sacramento, Cal., 23, 24, 25; San Francisco, 26, week.

GUS WILLIAMS: (J. H. Robb, manager): N. Y. City, 26—indefinite engagement.

GEORGE K. FORTESCUE (Well-Fed-Dora): N. Y. City, 19, three weeks.

HARRY MILLER'S SILVER KING CO.: A (W. H. Browne, mgr.): N. Y. City, 5, two weeks.

HARLEQUIN (John G. Magie, manager): Toronto, 12, week; London, 19, 20; Brantford, 21; St. Catharines, 22; Hamilton, 23, 24; Montreal, 26, week—close.

HARRY WEBER: Paris, Ill., 15.

HAZEL KIRKE CO.: N. Y. City, 12, week.

HELEN BARRY: Philadelphia, May 12, week.

HEARTS OF OAK (James A. Herne, manager): Denver, 19, week; Salt Lake, 26, 27; Ogden, 28; San Francisco, June 2.

HAVERLY'S STRATEGISTS: Victoria, B. C., 15, 16; Tacoma, Wash. Terr., 17; Olympia, 19; Port Townsend, 20; The Dalles, 21; Pendleton, 22; Walla Walla, Wash. Terr., 23, 24; Waitsburg, 25; Spokane, 26; Cheney, 28; Spokane, 29, 30.

HENDERSON'S CO. (Mary E. Granger): Philadelphia, 12, week; Chicago, 19, week

HADLEY'S MCSORLEY'S INFLATION CO.: Omaha, N. Y., 15; Amsterdam, 27.

HARRISON-GOURLAY CO.: N. Y. City, April 14, five weeks

...20; St. Joe, 21; Kansas City, 22, 23, 25; Denver, 26, week; Leadville, June 2, 3, 4; Pueblo, 5; Colorado Springs, 6, 7; Greeley, 8; Ft. Collins, 10; Cheyenne, 11; Omaha, 12, 14.

### OPERA AND CONCERT COMPANIES.

Abbott Opera Co.: Philadelphia, 4, two weeks.
Bijou Opera Co. (Orpheus and Eurydice): Chicago, 3, three weeks; Milwaukee, 26, week.
Bennett-Moulton Comic Opera Co.: Troy, 17, week; Albany, 19, week.
Boston Ideal Opera Co.: Rochester, 15; Utica, 16, 17; Boston, 19, week; Washington, 26, week; Easton Pa., June 5.
Fay Templeton: Philadelphia, 12, week; Washington, 19, week.
Fox's Opera Co.: St. Louis, June 9—Summer season.
Gaiety English Opera Co.: Baltimore, May 12—indefinite season.
Hyers' Colored Comic Opera Co.: Harper, Kan., 14, 15; Winfield, 16, 17; Arkansas City, 19, 20; Wichita, 21, 22; Newton, 23, 24.
Hess Opera Co.: Guanajuato, Mexico, 12, week; Leon, 19, week; Zacatecas, 26, two weeks; San Luis Potosi, June 9, one month; Aguas Calientes, July 7, one week; Guadalajara, 14, one month.
McCaull's Fatka Co.: N. Y. City (Casino), 14—indefinite season.
McCaull's Merry War Co.: Chicago, 12, three weeks.
McCaull's Beggar Student Co.: Brooklyn, 12, week; McGibeny Family: E. Saginaw, Mich., 25; Bay City, 26; Alpena, 29, week; Detroit, June 2, week.
Mikado Hall: Allentown, Pa., 19 to 26; Rochester, 29, 30, 31.
Nashville Students: Dodge City, Kan., 15; West Las Animas, Col., 16; Trinidad, 17; Pueblo, 19.
N. Y. Operatic Concert Co. (Harry M. Williams, manager): San Francisco (Music Hall), April 24, four weeks.
Queen's Lace Handkerchief Co.: Philadelphia, 19, week.
Spanish Students: St. Paul, 19, 20, 21.
St. Quintin Opera Co.: Akron, O., 17; Louisiana, Mo., 25, 26.
Wilbur Opera Co.: Piqua, O., 15; Dayton, 16, 17; Louisville, 19, week; Lexington, 26, 27; Frankfort, 28; Mansfield, O., 29; Zanesville, 30; Akron, 31; Cleveland, June 2—Summer season.

### MINSTREL COMPANIES.

Barlow-Wilson: Orange, N. J., 15; Yonkers, N. Y., 19; Kingston, 20.
Bates': Cheyenne, 15; Denver, 16, week.
Bates's Mammoth (Eastern): Providence (Sans Souci), 19, week.
Cal. Wagner's: Chicago, 12, week; St. Louis, 19, week; Cincinnati, 26, week.
Callender's Colored: Cleveland, 15, 16, 17; Pittsburg, 19, week; Grand Rapids, Mich., 30.
Duprez and Benedict's: Norwich, N. Y., 16; Port Jervis, 21; Middletown, 22; Rondout, 23; Catskill, 24.
Haverly's Mastodon: Brooklyn, 12 to 26.
Leavitt's Gigantean: N. Y. City, 5, two weeks.
Hi Henry's: Winnipeg, 19, week.
Skiff and Gaylord's: Cartersville, Ga., 15; Rome, 16; Dalton, 17; Cleveland, 19; Chattanooga, Tenn., 20; Huntsville, 21, 22; Decatur, Ala., 23; Athens, Ga., 24.
Thatcher, Primrose and West's: Springfield, O., 15; Mansfield, 16; Hamilton, 17; Cincinnati, 19, week; Chicago, June 2, two weeks.

### VARIETY COMPANIES.

Castle's Celebrities: Baltimore, 19, week; N. Y. City, 26, two weeks.
Davene's Allied Attractions: N. Y. City, 5, two weeks; Newark, 19, week; Philadelphia, 26, week.
Evans, Bryant and Hoey's Metrops: Carson, Nev., 15; Virginia City, 16, 17; San Francisco, 19, two weeks.
Howard Co.: St. John, N. B., 12, week.
Ida Siddons Blondes: Wheeling, W. Va., 12, week; Brooklyn, 19, week; Philadelphia, 26, week; Newark, N. J., June 2, week.
Kendall Co.: Pittsburg, 12, week; Cincinnati, 19, week; St. Louis, 26, week.
Leavitt's European Specialty Co.: Philadelphia, 12, week; N. Y. City, 19, week—close.
M. B. Leavitt's Rentz-Santley Co.: Philadelphia, 12, week; Pittsburg, 19, week; Chicago, 26, week.
Our Summer Boarders: Chicago, 12, week; Louisville, 19, week; Buffalo, June 2, week.
Pat Rooney: Chicago, 12, two weeks.
Tony Pastor's Co.: Worcester, Mass., 15; Brockton, 16; Providence, 17; N. Y. City (Gd. Op. House), 19, week; Poughkeepsie, N. Y., 28.
Two Johns Co.: Newark, N. J., 12, week; Philadelphia, 19, week.
Whitney and Lang's Magnets: New Haven, 12, week.

### MISCELLANEOUS.

Blind Tom: Mt. Sterling, Ky., 17; Huntington, W. Va., 19.
Cromwell's Art Entertainment: Indianapolis, 12, week.
Howorth's Hibernica: Bath, Me., 19, Bangor, 23.
Kennedy's Humpty Dumpty: Springfield, O., 19, week.
London Mystery: Butler, Mo., 16, 17.
Prof. Anderson (Magician): Marshall, Mo., 15 to 19.
Prof. Kennedy (Mesmerist): Tiffin, O., 12, week; Grand Rapids, 19, week.
Taylor's Congress of Wonders: Bath, Me., 14 to 17.
Tony Denier's Humpty Dumpty: Bay City, Mich., 15; Lansing, 16; Grand Rapids, 17; Pullman, Ill., 21; Champaign, 22; Decatur, 23; Alton, 24; St. Louis, 26, week.
Tucke's Museum: Auburn, N. Y., 19, week.
Vincent's Western Wonders: Milwaukee, 12, week; Detroit, 19, week.
Warm Spring Indians: Reading, May 5, two weeks; Harrisburg, 19, two weeks.

### CIRCUSES.

Adam Forepaugh's: Rochester, 15; Lockport, 16; Buffalo, 17; Toledo, O., 19; Adrian, Mich., 20; Coldwater, 21; Elkhart, Ind., 22; South Bend, 23; La Porte, 24; Three Rivers, Mich., 26; Allegan, 27; Kalamazoo, 28; Battle Creek, 29; Jackson, 30; Ann Arbor, 31; Detroit, June 2; Port Huron, 3; Pontiac, 4; Flint, 5; Bay City, 6; E. Saginaw, 7; Lansing, 9; Ionia, 10; Grand Rapids, 11; Big Rapids, 12; Muskegon, 13.
Burr Robbins': Niles, Mich., 15; Wabash, Ind., 19; Barnett's: Detroit, Mich., 15; Jackson, 16; Lansing, 17; Bay City, 19; East Saginaw, 20; Farwell, 21; Ludington, 22; Manistee, 23; Reed City, 24; Traverse City, 26; Cadillac, 27; Big Rapids, 28; Grand Rapids, 29; Muskegon, 30; Joliet, Ill., June 2.
Buffalo Bill Wild West Show: Joliet, Ill., 16; Chicago, 17 to 26; Dayton, O., 28, 29.
Barnum's: Easton, Pa., 15; Trenton, 16; Newark, 17; Brooklyn, 19, week; Newark, N. J., 26; Paterson, 27; Newburg, N. Y., 28; Kingston, 29; Albany, 30; Pittsfield, Mass., 31; Danbury, Ct., June 2; Bridgeport, 3; Waterbury, 4; New Haven, 5; Hartford, 6; Holyoke, Mass., 7; Springfield, 9; Worcester, 10; Providence, R. I., 11.
Cole's: Plattsmouth, Neb., 15; Omaha, 16; Fremont, 17; Norfolk, 19; Columbus, 20; Grand Island, 21; North Platte, 22; Cheyenne, W. T., 23; Greeley, Col., 24; Colorado Springs, June 1.
Doris: Independence, Mo., 15; Winfield, Kas., 16; Wellington, 17; Wichita, 19; Newton, 20; Emporia, 21; Parsons, 22; Ft. Scott, 24; Sedalia, Mo., 27.
P. A. Robbins': Yonkers, N. Y., 24.
John Robinson's: Newark, O., 20; Urbana, 21; Richmond, Ind., 24; Washington, Pa., June 12; Wellsburg, O., 14.
Kinkeban: Fulton, Ky., 15.
Lee-Schreiber Show: Salamanca, N. Y., 17; Strasburg, 20; Corydon, Pa., 21; Warren, 22; Sheffield, 23.
Nickel-Plate: Portland, Ore., 26.
Pepe, Gen. Bartholomew's Equus Paradox: Pawtucket, 12, week; Springfield, 19, week; Worcester, 26, week; Boston, June 2, indefinite period.
Rhoads Bros.': Baraboo, 17; Sauk City, 20; Mazomanie, 21; Black Earth, 22; Mt. Horeb, 23; Blue Mounds, 24; Dodgeville, 26; Highland, 27; Mineral Point, 28; Bellevue, 29; Burlington, 30; Shullsburg, 31.
Sells Brothers': Danville, Ill., 15; Champaign, 16; Bloomington, 17; Peoria, 19; Galesburg, 20; Burlington, O., 21; Quincy, Ill., 22; Hannibal, Mo., 23; Moberly, 24; Kansas City, 26; Muskegon, Mich., 30.
Thayer's: Findlay, 15; Fostoria, 16; Portland, Ind., 17; Decatur, Ill., 19; Kendallville, 20; Sturgis, Mich., 21; Plainwell, 22; Wayland, 23; Rockford, 24; Cedar Springs, 26; Howard City, 29.

## First-Nights.

First-night audiences in New York are distinctive. Actors and theatrical managers say that there is no audience about which they feel so many misgivings. In the first place it is almost impossible to wake a crowd of habitual first-nighters into anything like enthusiasm, and the crowd is usually unsympathetic to the last degree. This is undoubtedly the result of too much theatre-going, though it is often attributed, and in some instances quite properly, to the free-pass system. Experienced managers say that a deadhead is the most unsatisfactory of auditors. When he is a young and grateful deadhead, he will in all probability applaud everything indiscriminately and noisily. This will draw the attention of the house to him, and he will be set down at once as a deadbeat or a claqueur. If the audience suspects either one of these things, it immediately stops applauding itself. Nothing will freeze the ardor of a Metropolitan audience so quickly as the presence of the claque.

When the deadhead emerges from his chrysalis condition of enthusiasm, he becomes even more objectionable. He is then a cynic, and he growls at the play from the moment he enters the theatre, and damns it earnestly to his friends between the acts. An actor who does a careful and workmanlike bit of work is sure to be recognized by a first-night audience in New York. They appreciate the technical points of acting much more than the human side of it. Thus the elaborate, carefully balanced and accurate representation of Baron Chevrial by Richard Mansfield roused a first-night audience to enthusiasm, while the same audience would view a charming bit of sentimental acting or a well-done and earnest heroic part with indifference or sarcasm.

The first principle of every first-nighter, after he has become thoroughly broken in, is to be present at every initial dramatic event of importance. Many an old first-nighter boasts of the fact that he has not missed a single dramatic opening for fifteen years in New York. After one has become a confirmed first-nighter the performances on other nights lose half their interest. Aside from the feeling that one is seeing something old, it is undoubtedly the fact that the actors do not exert themselves at any period during the run of the play as much as they do the first night. This is particularly true of stock companies. The difference between the dash and go of the first night and the purely mechanical presentation of the play a week later is marked.

Among the people who make up first-night audiences are a dozen or two of well-known club men, without whom managers feel no dramatic event would be a success. They are most of them middle-aged, elaborately-dressed and comfortable-looking men, who call the actresses by their first names. They regularly come late and depart early, go out periodically between the acts, and are aroused to enthusiasm only by well-moulded figures, pretty faces and a delicate exhibition of hosiery.

This habit of coming late is indeed distinctive of every first-night audience in New York. To be on time would indicate that the audience was not composed of thoroughbred first-nighters. But the last of all who arrive are invariably club men. It is worth noting that these men rarely view a play from an artistic standpoint. That which seems to interest them is the pecuniary value of the production, of the chances of making or losing money. Thus Henry E. Abbey's career or J. H. Mapleson's various experiences are much more eagerly discussed by club men than the acting of Irving or the singing of Patti. There are a great many scrupulously dressed, wide-awake and spruce young brokers who consider it almost a crime to be absent at an initial performance at one of our larger theatres. They come in groups of two or three, drink steadily between the acts, criticise the performance in the neighboring café and discuss the stock market in the theatre, and go around shaking hands with their friends in the auditorium when they can spare the time.

Besides these, there is a great number of men and women more or less connected with the press for various reasons or no reasons at all. They feel as if something was left out of their life if they cannot be on hand at an important dramatic event. They are all more or less acquainted with each other, and are usually the bitterest of critics. The regular critics of the morning papers attend the first-night performances as a matter of duty. Most of them are obliged to leave early, so as to get down town and write their criticisms in time for the next morning's papers.

Every actor and actress not engaged is sure to turn up at a first performance. If they are eminent at all in their profession, the management will often give them a box; if not, they are passed in by the doorkeeper, who treats them with more or less condescension.

Of late a great many managers have severely cut down their free lists, and the result is that many habitual first-nighters have not received the seats they so long have been accustomed to get at regular intervals. Nothing is more bitter in the experience of an habitual deadhead than to be compelled to buy a seat. The struggle that went on after the cruel restrictions on the part of some of the managers of the larger theatres was intense. The chronic deadheads tried in every way to get tickets without paying for them, but in the end were forced to purchase. They soon learned of the bill-board scheme, however, and got in for half price. The number of people who profit by this method now is astonishing. It is a rare thing to find a man or woman who habitually attends the theatre who has not at least heard of the bill-board scheme. Many people practise it regularly.

Beside the regular number of well-equipped first-nighters is the drifting crowd of men who are known to the management by the name of standees. They are usually clerks or salesmen with a genuine passion for theatricals, but with very little money to spare. These gentlemen drift in promptly at 8 o'clock, many of them on bill-board tickets, and stand in orderly groups behind the last row of seats. They are genuine and honest lovers of the drama, and their applause is frequently the truest encouragement the actors receive.—*N. Y. Sun.*


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## TELEGRAPHIC NEWS.

### Good Business all Round.

[BY TELEGRAPH TO THE MIRROR.]

BOSTON, May 14.—Daly's company opened last Monday night at the Park to Red-Letter Nights to a crowded house. The play was thoroughly enjoyed.

Second week of A Rag Baby at the Bijou opened to a packed house. Good houses at the beginning of second week of Storm-Beaten at the Globe, and third week of Topsy-Turvy at the Boston Museum.

Fair house at the Howard to see Byron in Hero; at the Windsor to see blondes and at Boylston to see variety.

### Burr Oaks.

[BY TELEGRAPH TO THE MIRROR.]

CHICAGO, May 14.—Burr Oaks, the joint work of D. K. and M. O. Higgins, of this city, was produced at the Grand Opera House on Sunday night, before an audience goodly in numbers. In the cast were Edna Carey, Tillie McHenry, Mark Price, J. L. Mason, B. F. Horning, D. K. Higgins, Inez Michel, Louise Newson, J. Brennan, William Henderson, George Arnold and others. The scene is in Northern Illinois at the opening of the Rebellion. The play is strong, but was not well cast. Joseph Clare, of New York, presented some excellent scenic work. A fair audience attended on Monday night.

McCaull's Merry War opened to a brilliant audience at McVicker's, on Monday night. The engagement is for three weeks, and a fine season is anticipated.

Orpheus and Eurydice opened its second week to a very large audience. It is a great success. The principals, especially Vanoni, have become great favorites.

John P. Smith's Between Two Fires opened to a good house at Hooley's. The audience seemed well pleased with the efforts of Maggie Harold and Messrs. Stanley and Davidge, Jr. Nat Goodwin has moved over to the Academy, where he opened in Confusion to a large house. W. J. Scanlan opened fairly at the Standard in Ardendale.

### Rhea on the Coast.

[BY TELEGRAPH TO THE MIRROR.]

SAN FRANCISCO, May 14.—A brilliant audience attended Rhea's performance of Frou-Frou at the California on Monday night. Fashion was largely represented. During the week the lady will give French recitations in costume. Much Ado will be put on next Monday night.

### Miscellaneous.

[BY TELEGRAPH TO THE MIRROR.]

PITTSBURG, April 13.—The Musical Festivals opened to-night. Attendance very large. A good-sized audience attended the opening of Puck's Bad Boy at the Opera House on Monday night. Under the auspices of G. A. R. Post 3, the war drama, Blue and Gray, was produced before a large audience at Library Hall. The cast was amateur, and appealed only to local pride.

WORCESTER, Mass., May 13.—Joseph Murphy is playing in Kerry Gow to-night to a thousand-dollar house. Manager Wilkinson has secured the Boston Museum company to play Claire for his benefit on Friday night. It is predicted that every seat will be sold before the curtain goes up.

BUFFALO, May 14.—Mr. and Mrs. Georg Henschel's matinee vocal recital at Wahle's, Monday, attracted a good-sized audience.

The Boston Ideals gave Giroffe-Girofla at the Academy Monday night. The audience was a splendid one, standing-room being in demand. Barbe Bleue, the attraction for Tuesday, left no vacant chairs. The Big Four, who are catering at the Adelphi, filled that place Monday night.

DETROIT, May 14.—The Wilbur Opera company played at a benefit for John W. Davidson on Monday night to an over-crowded house.

ELMIRA, N. Y., May 14.—The ever-welcome drummer, Sam'l of Posen (M. B. Curtis), popped into town Monday and exhibited his goods to the usual large crowd. His reception is more cordial than that of any commercial tourist on the road.

PROVIDENCE, May 14.—Sol Smith Russell and company opened a supplementary Spring season on Monday night. Edgewood Folks drew a good house.

TROY, May 14.—The Bennett-Moulton Opera company opened a week's engagement at the Griswold on Monday night. From the opening house it is predicted that the cheap-price opera will have a profitable week.

## The Thalia Not Yet Sub-Let.

In addition to many others, Gus Pitou has been negotiating for the lease of the Thalia Theatre for next season; but from his remarks to a MIRROR man yesterday, it is improbable that any manager will agree to the terms imposed by Mr. Amberg.

"Phil Lehnen, Harry Miner, Fred Berger and others are after it," said he; "but Amberg does not wish to part with it altogether. His desire is to sell only a share in it, reserving a certain number of weeks for his own attractions. Amberg may or may not have done well, but it is a well known fact that an entire season of German attractions will not pay. Any one who will agree to his terms will get an bargain."

The reporter did not succeed in seeing Mr. [illegible], but learned that during Geistinger's engagement considerable money had been made. Amberg leases the theatre from the owner of the Atlantic Garden, adjoining it, at a rent of $15,000, receiving also financial backing. The general opinion is that Harry Miner will get the house under modification of terms. In that event he will open it as a popular-price resort.

## The Crescent City Manager.

Manager David Bidwell, of New Orleans, is at the Coleman House busily attending to the details of the coming season in the South.

"I do not anticipate a prolonged or exciting political struggle in my neighborhood. The South is overwhelmingly one-sided in politics—that is in part the reason for this view. We are far more concerned at present with the forthcoming Cotton Industrial Exhibition, which opens about Dec. 1. Preparations are going on actively, and in the early part of November we shall be engrossed with the prospect of money-making. The South is becoming entirely Americanized—if I may put it so—and that covers everything. Commerce is looking up. The people have abandoned all sentiment, and are bent upon money-getting—showing their common sense."

"What has been the result of the season just closed?"

"I have had as good a season as any city of the same size. People seem to think that I am a monopolist in New Orleans. I am not, practically. I certainly control three theatres—the St. Charles, Grand Opera House and the Academy. The latter, the first I erected, is my residence. I contrive, by careful arrangement, to avoid clashing the classes of attractions. I think the Exhibition will be a good thing for the theatres, but I am booking attractions on the same terms as last year, although I could easily get higher percentages from the very best of them. My long experience in the business teaches me not to overdo."

"How long have you been a manager, Mr. Bidwell?"

"Of local theatres, over eighteen years; but I entered the profession, if I might say so, over forty years ago. I originally had an interest with Mr. Spalding in Spalding and Bidwell's Circus, and before that had a good commercial training—the first requisite in the show business. This brings us to another important point. No man can succeed permanently in management unless he abide by commercial rules and discipline. I keep my books, engage my people, and exact the same rules as a large and well conducted commission house would do. Many of these high-pressure people boast of keeping their offices in their hats on Union Square. One of the rocks ahead is the modern fashion of booking time without mentioning the attraction. I have decided not to let a single company go upon my stage until the contract is fully carried out. I won't accept a light excuse for the non-appearance of a star or an important member of the support. I will have the original contract fulfilled and will overlook the details myself.

"Then, again, this trading in dates is becoming a nuisance. Many stars leave everything to business managers, going away to Long Branch or some other resort to idle away shining hours that should be spent in business. Then the manager informs his principal that he cannot fill certain dates, and the star is out of pocket and profit. You must be either in business or out of it; there is no short cut to success."

"What is your opinion of Mexico as a theatrical Eldorado?"

"I have travelled all over it, as well as South America, several times. People are wrong in their impressions. Light opera, burlesque or blonde troupes will do fairly well, and also grand opera; but it must be good music and well done. I fear people are too sanguine and inclined to a rosy view of that country."

"How about Texas?"

"During the last season companies have fared according to their deserts. The good attractions have done very well, and the mediocre or bad ones have come to grief."

"Do you intend to make any improvements this Summer?"

"I intend to redecorate the Academy. The other houses are in good order."

"French opera does not appear to have been fortunate with you?"

"Opera down South may be judged by its fare in New York. People can stand a little, but large doses pall upon the appetite. It is proposed to run two English comic opera companies in my city this Summer. Their receipts will not approach their expenses by $500 a week; but, then, it is an attraction which is an inducement for people to use the suburban lines of railroad, spend money in beer, and remain out until the early hours of the Summer morning. Indirectly it will pay. That is rather the plain way of putting it."

"What is the length of your season?"

"The last year is a good average. I played the Academy for thirty-three weeks, the St. Charles for twenty-two, and the Grand for eighteen. Next season will call for fully as much time."

"You are not interested in any traveling companies?"

"No. New Orleans contributes her share in supplying Cuba and other places, but I do not interest myself. I may say that Texas is looming up. I think it will in time be one of the best States in the Union. Travelling facilities are very much improved. You might state that we have two thousand men at work now on the Exhibition. The Government is interested in it, having appropriated a million dollars, and the citizens of the South and others have added another million. I myself gave $10,000."

## "Lathering and Shaving."

One of our distinguished and most estimable local clergymen, Rev. Dr. Charles F. Deems, of the Church of the Strangers, being lately asked by a country preacher what was his opinion of theatres and theatre-going, made answer, "that if every theatre in the land, the best and the worst, were closed for five years the whole community would undoubtedly not lose but greatly gain by the procedure," adding "The effect of attending the theatre, by which I suppose you mean habitual attendance upon theatrical entertainments upon the churches whose members attend, is a waste of the moral power of those churches."

On these broad and sweeping assertions we take issue with the Doctor. We plant ourselves distinctly on the good and not on the bad among the theatres, in the same spirit that Dr. Deems means to take for his guides in religion, the true and not the false prophets.

Rightly considered, the Theatre is in a measure the prelude to the Church, and in its best efforts its aims should lie in the same direction.

We are not sure but that the learned Doctor is somewhat of the same opinion, if we may draw a conclusion from the quaint title of a discourse announced to be delivered by him, namely, "Lathering and Shaving."

May we not properly infer from this, in our own way, that the humane sympathies, the noble sentiments, inculcated at the theatre soften the temper and modify the bristles of the wrong-doer, which is the pious "lather" that renders more easy the work of the Scriptural razor in "shaving" off the stubble of resisting unbelief and hardness of heart.

## Accident at the Boston Park.

What might have been a serious accident happened to Mr. Edward Warren, of the Fedora combination, last week, in Boston. While hurrying from his dressing-room in the Park Theatre, on Monday evening, his foot slipped upon the stairs, and he was precipitated to the floor below, a distance of nearly ten feet. Stunned by the fall, he finally struggled to his feet just as his cue was announced. No one had witnessed the accident, and unable to obtain assistance at the moment he slowly made his way up the stairs and on to the stage. For an instant the glare of the footlights and the sea of faces restored him, and he went on with his part; but when he essayed to move across the stage a faintness seized him, and, pressing his hands to his spine, he sank into a chair.

For a time his condition remained unnoticed by those upon the stage, and the audience no doubt assumed that it was called for by the part. But when the cue to speak again was given, and when, in accordance with the business of the play, he was to have quickly crossed the stage, the convulsive twitching of his features and his compressed lips was noticed by his fellow-actors, and when he slowly dragged his limbs along, with hands pressed tightly to his sides, they became alarmed and hastened to his assistance; but, unable any longer to endure his agony, with a hurried whisper to his companions he left the stage. Assistance was promptly obtained, and by the application of the proper remedies he was soon enabled to proceed with his part.

*He had bursted his suspenders!*

## Plain Speaking on the Stage.

The question has been recently raised as to how far plainness of speech should be a factor in public amusements. The discussion has had a special reference to the use of one of the opera houses for English opera. And it is confidently alleged that if a canvass were taken of the attendants of performances in Italian, there would appear a large majority who at heart did not wholly enjoy the unintelligible libretto, and so far lost the true scope and interest of the musical score.

This is a question of more moment than it may appear at first sight, and the time seems to have arrived when the importance of the words he utters and the manner of his utterance should be impressed upon the actor. The idea lately urged that a drama is a pantomime of gesture and fun-making supplemented by speech, is not tenable.

It is the idea that the audience desire to secure, and that can be derived only from the text. Consequently the purest delivery commands the greatest attention and engages the understanding as well as the feelings of the auditor.

The educated and accomplished actor will bear in mind that he is speaking no mean language when he pours forth the English words of the drama. When these are the words of Shakespeare, as an example, they are endowed with a peculiar virtue which calls up the most profound and the most far-reaching elocutionary powers. Their beauty, intensity and aptitude fire the imagination of the actor and arm him with lightning and thunderbolts, which are discharged home with irresistible effect. With the author the actor rises, and we have a theatre honorable to the profession and worthy to be classed among the great institutions of the country.

Could the enunciator from the stage at the sublime sentiments of the English drama bear in mind that he is employing a language which is spoken in every land around the great circuit of the globe, and that it is within the reach of the present generation that the English-speaking people will number 100,000,000, may he not feel as if he was standing with Moses upon the Mount and delivering to the world oracles scarcely less divine?

The points we have made should be an incentive to all interested in the true use of our mother tongue—that it should not be debased, perverted and defiled in vulgar medleys and aggregations of inferior and ill-chosen words such as infest so many of our contemporary plays. In Scripture the Word has an awful sanctity; in our lay and secular lips should not the word also have a sanctity of its own?

## Personal.

BOUCICAULT.—The first new play which Dion Boucicault will produce next season will be Boyne Water. During the tour he will not put up at hotels, but house his company in parlor and hotel cars.

RYDER.—John Ryder, the veteran English actor, is seventy years old. He has a mother who has turned ninety two. The old gentleman is in great demand as an instructor among ambitious young people who desire to go on the stage.

BANKSON.—Mrs. T. W. Bankson has closed her fifth season under J. W. Collier's management, and gone to Portland, Oregon, to spend the Summer with her sister. She will travel with one of Shook and Collier's companies next season.

BELL.—Arthur Bell and wife (Jennie Winston) have travelled with McCaull's company on their recent Western tour, but the prima donna only sang in Prince Methusaleh, which was seldom performed. They go South for the Summer.

FRENCH.—T. Henry French sailed for Europe yesterday morning. He will be absent about two months. He informed a MIRROR representative that the past season had been a most satisfactory one to him. Never before had the firm let out so many plays on royalties.

WHEATLEIGH.—Charles Wheatleigh, who has been out with the Hazel Kirke company, is back in the city. He will probably not sign with the Madison Square another season, as he wishes to be in or near New York. He will probably accept special engagements in the vicinity.

LINGWOOD.—Sophie Lingwood has arrived in town after a season of starring in Fun in a Boarding-School. She was very successful artistically if not otherwise. Miss Lingwood is now looking for an engagement, preferring comic opera, for which in voice and other gifts she is well fitted.

HINTON.—Lillie Hinton, for several seasons a stock-star in a minor Philadelphia dramatic temple, will essay to star in a new play, Piasar, Queen of Miners, which will be produced at the Chestnut Street Theatre, June 2. She is said to have stepped from the High School on to the boards of Wood's Museum.

LINCOLN.—Frank Lincoln has decided to remain here another year. He informs THE MIRROR that he cannot therefore be present at the reception and banquet which had been arranged for him at Prince's Hall, London, on the 14th inst.—a startling fact that must interest our readers in two continents.

DAVENPORT.—Fanny Davenport has cleared nearly $80,000 on her first Fedora season. She is resting for a few days in Boston, but she will come to New York shortly. It is said that a successor to Mr. Mantell has been engaged by the lady. The name of the prospective Loris is, however, withheld.

MORTIMER.—Gus Mortimer is in town. An impression has gone forth that Roland Reed closed his season for financial reasons. This is utterly false. Mr. Mortimer holds letters from John T. Ford and an eminent Pittsburg physician stating that Reed's physical condition demands rest and that he must not act until Fall.

COULDOCK.—The tour of Hazel Kirke during the past season has been very trying to the veteran Couldock, owing to the great number of one-night stands. In all the season he has traveled 22,000 miles, and during the last five years nearly 150,000. In his travels he often gives a hand-shake to admirers of his acting in the ante-war days.

STANHOPE.—Adeline Stanhope, the English actress, who recently arrived in America after a successful tour in South America covering several seasons, will effect her Metropolitan debut at the New Park Theatre on the 26th, playing Catherine Duval in The Dead Heart. The South American papers gave Miss Stanhope and her company a very flattering endorsement.

ROCHE.—Mrs. Louise Roche, widow of Frank Roche, professionally known as Louise Calhoun, has done a very conscientious act in returning to the Actors' Fund the amount given her toward the expense of burying her husband. On realizing from his effects she found he had left enough to pay his funeral expenses, and she deemed it wrong to use the Fund when so many poor people were more in need than herself. Such an instance of conscientiousness should be recorded.

## Amateur Notes.

The Amateur Opera Association produced The Chimes of Normandy on Wednesday week at the Brooklyn Academy. The opera was presented in a style which reflected great credit upon the Society. Most of the principal roles were well sung, and, with one or two exceptions, commendably acted. Very high praise is due to the chorus. They interpreted the various numbers in capital style, and were ably assisted by an efficient orchestra. Emma Henry Thomas sang well and played fairly as Serpolette. Mrs. E. J. Grant consented to do Germaine at short notice. She made an excellent impression. She possesses a highly cultivated soprano which she uses to good advantage. Mr. Parsons was rewarded with enthusiastic applause for some effective acting as Gaspard. The Marquis and Robin were satisfactorily handled. This entertainment closes the series of the Association for the season.

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Many of the amateurs on the New York and Brooklyn stage have had more experience than some of the young actors who have played for a number of years in travelling combinations. They are constantly rehearsing during the season, play frequently, and attempt every variety of characters. John H. Bird, R. C. Hilliard, Dean Pratt, Mrs. Ferris, Nellie Yale Nelson and one or two others have acquired the knowledge of professionals.

Iolanthe was given at the Academy on May 8, in aid of the Sheltering Arms Institution. It was given with the same degree of excellence which characterized the production earlier at the same theatre. The Ladies' Dramatic Union has proved its ability to do good things, and we shall look for much better work next season from the Society.

Adrienne Lecouvreur was played at Frank Work's residence last week. All the characters were assumed by ladies. Among those who had principal parts were Lucy Work, Jean Turnure, Kate Bulkley, Cornelia Van Auken and Miss Leavitt.

The Brooklyn Academy has been occupied during the week with an entertainment for the benefit of the Bartholdi Statue Pedestal Fund. It is called The Fete of all Nations.

Members of the Senior Class of Amherst College appeared in She Stoops to Conquer at the Springfield (Mass.) Opera House on Tuesday.

The Crescent Club, of Springfield, Mass., will present a play called The Fireman in that city on May 16. It will be in aid of the Home for the Friendless.

## Letters to the Editor.

NOT AN ADAPTER.

NEW YORK, May 14, 1884.

*Editor New York Mirror:*

DEAR SIR:—Allow me to correct a statement of your Chicago correspondent in your last issue. He says: "Mr. Reynolds dramatizes English and French novels, and then copyrights his version." I have written thirteen dramas, nine of which have been successfully produced, and out of the number one only, namely, Wanda, is a dramatization. The remainder—well—"Poor things, but mine own." WALTER REYNOLDS.

THE OLD "WALLACK" CLUB.

LONDON, April 29, 1884.

*Editor New York Mirror:*

In the issue of your excellent paper of 12th inst. appears an erroneous statement. Under the heading Amateur Notes, you state that D. H. Harkins, Ben Baker and William Davidge coached the "Wallack," among other amateur societies.

I was stage manager of the "Wallack" from its organization until within about a year of its dissolution, and during that time all the plays produced by the society were done solely under my personal direction. No professional stage manager or actor ever contributed to the productions in any way whatsoever. We performed during three years at what is now Colville's Fourteenth Street Theatre; our entertainments were wholly private in their character, and we gave, among others, such plays as Colleen Bawn, Alixe, Miriam's Crime, David Garrick, Saratoga, Big Bonanza, Dangerous Game and Play.

Although entirely out of amateur theatricals, and quite on the other side of the world from old Gotham, I am still jealous of the good name of the "Wallack" as a strictly amateur society and of the share I personally had in its success.

Please give this space if you can, in all fairness to

Yours truly, ARDEN SEYMOUR FITCH.

THE ACTORS' FUND.

NEW YORK, May 12, 1884.

*Editor New York Mirror:*

DEAR SIR: Seeing the necessity of augmenting the Actors' Fund, the question arose, in my mind, as to the most practical manner of accomplishing the best results. We have been taught by past experience that the public either will not, or cannot, help us. Which is it? I should say both. They will not help because they feel that the actors have no claim upon them. They are wrong. The profession have every right to ask assistance of their non-professional friends, merely in return for what they have done, and always will continue to do, namely, give pecuniary aid whenever it is required. When a calamity of any kind occurs, the actors are the first to step out and lend a helping hand in relieving the distress and suffering of those needing their aid; and well we know the amount of good done by them. Yet when they ask a single favor in return, are informed that it is an imposition upon the public, as the results of the recent performances, set aside for that purpose, only too plainly showed. Now I think that if this matter were put to them in the proper light, they would be only too willing to assist. Again, they cannot help, because we have adopted no practical method of obtaining their assistance. Nothing could be more impossible than for a business man to desert his post during business hours. Yet that is the time always selected for such purpose.

Now for the remedy: It has been proposed by several friends who are loud in their condemnation of the ticket speculation system, now carried on to such a great extent, that if the managers of theatres, in view of increasing the Actors' Fund, would hold a number of choice seats at an advanced price, with the understanding that the additional amount charged would be devoted exclusively to the Fund, they and others would most willingly help the cause, at the same time benefiting themselves. This would be particularly practical during a special star engagement. So much for the public.

It is very true that "charity begins at home," and never was this more applicable than in the present case. Yet, recognizing the importance of establishing a permanent and efficient fund for the relief and support of members of the profession requiring aid, the actors themselves are comparatively few in stepping forward to give any practical aid in the matter. Again, I would say, perhaps they have never been approached in the proper manner. I think there are many who would be willing to give a trifle unobserved, who feel that they cannot afford a larger sum and would not dare offer their mite publicly. In order to allow no stone to remain unturned, I would suggest that a box, similar to those used for other charitable purposes, be placed both in the lobby and stage entrance of every theatre, in which those so disposed could drop whatever sum they may feel able to spare. This may, in time, prove quite a source of revenue.

I merely offer the above in order to open discussion in the matter, as it is of the utmost importance that something be done and that at once. Very respectfully,

S. HENRY PINCUS.

—Blanche Corelli, at the end of her four weeks' contract with Grau and Snyder's Opera company, will possibly sign as leading lady of the Star Comedy company. The other members so far engaged are Charles F. Tingay, Robert P. Gibbs, Amy Lee and Rachel Booth. The repertoire of the company for the Summer will be The Snow Ball, Memories, London Assurance, Loan of a Lover and A Happy Pair.

## The Gay Capital.

PARIS, April 26, 1884.

Carnot is the name of an historical drama, in five acts and ten scenes, which was produced on Saturday evening last at the Ambigu before a large and enthusiastic audience. The first act is laid in Burgundy, in the year 1785, and introduces Carnot, who is at that time a Captain at his home on leave of absence. The grand seigneur of that section of the country is one Count d'Autreville, who is feared and hated by the peasantry; he is engaged in ejecting one of his tenants for non-payment of rent when Carnot interferes, and a duel ensues, which results in the death of the Count. Léona is the unforgiving and vengeful daughter of the Count, who swears "vendetta" against his slayer, and leaves no stone unturned to accomplish her purpose; however, five years pass away and the Republic is proclaimed. Léona endeavors to hand Carnot over to the enemy and betrays him and his command, but in the great battle which ensues he is victorious and she is foiled again. A fine scene in this act is the march past of the volunteers, with a military band playing on "Sax" horns, which, by-the-way, were not invented until a good many years after the historical events which this play is intended to set forth. In the next act Carnot is seen, in the camp of the Army of the North, explaining the plan of the battle of Wattignies to General Jourdan, all of which is overheard by Léona, who sets out for the Austrian camp for the purpose of "giving Carnot away" again, but she is arrested, tied to a tree, and a squad of men drawn up for the purpose of shooting her as a spy; just then her half-brother, Jean Renaud, interferes and Carnot is called. He does not wish to take the life of the daughter of the man he killed, so she is taken along with his command, which is about to occupy a mill as the advanced post of the army. She learns that this mill is mined and is more anxious than ever to get away; but her mother, who is visiting the quarters, is a patriot, and learning of her daughter's intention fires the mine and the mill. Léona, Madame, and everybody are blown to glory, accompanied with shouts of "Vive la Republique!" It is a regular blood-and-thunder dime novel play, with splendid scenic effects and a good dialogue. There are three comic rôles, which are admirably acted, and a good vivandiere with a military song. There are more than two hundred and fifty persons and six cannons on the stage in the battle scene.

Bianca, Marie Colombier's four-act drama, is to be given to-night at Versailles, and as the critics refused to go out without some extraordinary inducement, Marie has placed at their disposal a special train and all the liquid luxuries of the season. The plot of Bianca has its foundation in fact, and is about as follows: A notorious woman had a natural son whom she adored and for whom she lived; her fortune was very large and she intended it for him. She persuades her sister to legitimize this son, as her own, and then succeeds in marrying him into a noble Italian family. The French newspapers are very positive in their assertions that, owing to the scandal made by the lovely authoress by her book, "Sarah Barnum," the play will go well in America; they also announce that enormous sums have already been offered "by the editors of the great New York dailies" for permission to print the piece *in extenso*, and that the emissaries of the New York theatrical managers are haunting the street corners with orders to obtain the play at any price, but that Molly has so much *amour propre* that she will not sell it until it has appeared here. Miss Colombier has unquestionably learned some of our American methods of advertising. M. Couturier is after the lady, claiming that Bianca is a play written by him and submitted to her, under the name of Flora, whilst she was in America with Bernhardt.

When La Dame aux Camelias was produced at the Porte St. Martin it was the intention to produce it splendidly, even down to the smallest detail. In the party scene in Act Four, Sarah demanded that the famous ices, manufactured of cotton, should be suppressed and real ones substituted; but the manager declared that he could not afford twenty ices-creams every night, but they eventually compromised and gave the handsome lady who appears at the front the genuine article. She had never acted before, and the other ladies became exceedingly jealous of the prominence which she secured, especially as the state of affairs became known outside, and eventually the "regulars" and their friends inaugurated the fashion of visiting the theatre solely for the purpose of seeing the girl eat. They sent love letters and boquets "to the girl who eats the ice-cream," and gave her far more attention than they did Camille; but there is a thorn to every rose, and this dame of the camelias eventually became so surfeited with ice-cream that the very sight of it made her sick, and she was compelled to throw up her part.

Le Marchand d'Habits is a new drama at the Beaumarchais which is meeting with fair success. The author of the play is M. Gènéres, and the story is briefly as follows: Jacques Mounier, a scoundrel, is the illegitimate brother of the Marquis de Jourdanne, who, during the war of 1870-71, falls mortally wounded at the battle of Coulmiers. Jacques despoils him of his papers and usurps his station. Returning to the chateau, where the blind mother of the Marquis dwells, he succeeds in passing himself off as the Marquis, and soon succeeds in gaining the affections of a charming young girl, Blanche de Cayrols, who since her childhood has been destined to be the bride of the heir of the De Jourdanne family. Such is the state of affairs when the true Marquis turns up again, having of course escaped from death, through the care of some peasants who picked him up apparently dead upon the battle-field. Jacques Moustier, seeing that his villainy must be discovered, blows his brains out. M. Abel plays the double part of Jacques and the Marquis with considerable talent.

The bull-fight which was to have been given at the Hippodrome, and which has created such a furore in Paris, has been indefinitely postponed for satisfactory reasons—to the powers that be. Written permission was granted to the promoters of the entertainment by M. Camescasse after consultation with M. Waldeck Rousseau, the Minister of the Interior, but when it came, however, to putting this permission into official form the chief patrons of the Société Charité Maternelle found themselves confronted with an absolute refusal. Efforts were made to bring influences to bear which would shake the resolution of M. Grevy and M. Ferry, but they were unavailing. A good deal of money has already been spent in prepatations and the contracts entered into with the bull-fighters must still be discharged. The Society for the Protection of Animals interfered strenuously in this matter and with success. Whilst they have their hand in it would not be altogether amiss if they would look after that much abused animal, the Parisian cab-horse.

Madame de la Grange, the ex-prima donna and celebrated music teacher, has just given one of her musical matinees, which was specially noticeable from the fact that three young American ladies acquitted themselves so creditably that their performance was commented upon by a number of the leading journals of this city. Their names are Miss Florence Mangam, Miss Parker of Providence, and Miss Buck of Chicago.

The projectors of the new theatre which was to be located at the corner of the Rue Druot and the Boulevard Montmartre, have not been able to secure the building which they had in view, as the landed company to which it belongs refuses to lease it for the purpose.

The first representation of Le Mariage de Figaro, the one hundredth anniversary of which is to be celebrated at the Theatre Français to-day, produced a receipt of 5,695 francs, which at that time was the largest ever known. In eight months it earned 346,197 francs, yielding a profit to the company of 293,755 francs.

M. Paul Albert Roche, who died on last Friday morning at the age of forty-five, was well known to most of the journalists, dramatists and artists of Paris. He possessed a rare and curious library. During the construction of the Suez Canal he was M. de Lesseps' secretary. Rumore has it that Mme. Sarah Bernhardt and M. Coquelin *aîne* intend to go to the United States next year, and to appear jointly in a repertoire of their own. The Faust of Goethe is to be played at the Theatre Français, M. Coquelin *aîne* taking the rôle of Mephistopheles. The translation of Sabattier is to be used. Millöcker, the author of The Beggar Student, is engaged upon a new operetta called The Field Chaplain, for which Hugo Wittman has written the libretto. Le Droit de Seigneur, a successful opera comique, has been brought out at the Gaité. Rigoletto draws well at the Théâtre Italien. Le Mariage de Figaro will be given next Monday at the Odéon. Lakmé will shortly be revived at the Opera Comique. Schiller's Bride of Messina has appeared on the boards of the Prague National Theatre as an opera. Rubinstein's Nero is being played with success in Russia. Severo Torelli is a pronounced success in Brussels.

The following are the echoes from the Boulevard:

"So there was nothing to be done at that theatre?" "Oh, yes, there was; they made a—failure."

A dude was ordering some clothes, but the samples of cloth did not suit him. "I will have some others to-morrow," says the tailor. "Very well, but, as I am in a hurry, commence the suit to-day, and I will choose the stuff to-morrow."

Servants were talking of their new master. "Yes, he looked very well last night; he had almost the air of a first-class waiter."

"Catherine, cook a lobster for dinner." "Oh! madame, I can't; they don't smell nice this weather." "But if you buy it alive?" "Oh! even then they are not very fresh."

A young actress at the Bouffes asked leave of absence, on account of the death of her mother. A few days later the manager of the theatre met her clothed in radiant colors. "This proves to me that you told me a falsehood." "Not at all, sir; my mother died in America, and mourning, they say, is not worn for *distant* relatives!"

MENTOR.

## Lawrence Barrett's Fiasco.

THE MIRROR has frequently expressed its opinion of Lawrence Barrett, an actor who bears a corresponding relationship to the American profession that Henry Irving does to the London stage. Mr. Barrett is a testy, irritable person, and his insignificance is especially noticeable when he essays to act tragic parts. He was tolerated in Yorick's Love in London, but as Richelieu, a part that of course challenges comparisons, he has met a terrible defeat. With few exceptions the London critics have raked the star fore and aft. The following notice, clipped from an influential theatrical authority, the *Stage*, will give the reader an idea of how the performance was received:

"The many people who had looked forward to Mr. Lawrence Barrett's Richelieu were disappointed on Monday night. The Cardinal Richelieu of Bulwer Lytton's play is a stagy figure in a stagy play, and it is therefore difficult to conceive how an actor of a certain intelligence, physique and power could fall in such a part. Lawrence Barrett is an accepted representative of Richelieu in the United States of America, and his performance of the character for the first time in London naturally excited much interest. Here, it must not be forgotten, he followed in the wake of Macready and Phelps and, more recently, Henry Irving, Edwin Booth and Hermann Vezin. It may be conjectured that the part of Richelieu was specially fitted to Macready before its original representation at Covent Garden on March 7, 1839. He was unsatisfied with the play in its original state, and suggested various alterations, whereupon the author, he notes, 'was in ecstasies. I never saw him so excited, several times exclaiming he was 'enchanted,' and observing, in high spirits, 'What a fellow you are!'" After Macready, Phelps was the next great Richelieu. Then comes the Cardinal of Booth, a fine performance, and the character, as impersonated by Henry Irving and Hermann Vezin, gained, at least in certain portions of the play, from their interpretations. The very qualities which were of service to Lawrence Barrett in Yorick seem to have disappeared in Richelieu. He was then light, rapid and brilliant. He has now become heavy, deliberate and dull. The comedy with which the part abounds was passed by, the famous scene in the second act, where Richelieu attempts to wield the sword of his youth, made no effect, and the conclusion in the third act was unimpressive. In the fourth act, Mr. Barrett was heard at his best, in the delivery of the curse of Rome, but he exhausted himself over it, and the remainder of the scene went to pieces. In the last act, the chances for a fine make-up were missed. In point of fact, Mr Barrett's Richelieu seemed lacking in all the attributes of the part, such as comedy, strength of will, nervous, fatal power, and dominant determination and pronounceness. It conveyed only to the audience the sense of grievous disappointment. Julie was well played by Miss Marie Wainwright. Louis James was a somewhat heavy De Mauprat, and Mrs. Digby Willoughby was efficient as Marion de Lorme."

## Professional Doings.

—M. Gallagher has left the Rag Baby company.

—Edward Heyton is in Boston negotiating for a No. 2 Rag Baby.

—Storm Beaten and Separation will be sent to San Francisco shortly.

—Constantin Sternberg has started on a concert tour through Illinois.

—George Wood has taken the Cosmopolitan and will produce light opera there.

—W. D. Marks supplied the carol singers for the Trinity Church scene in The Pulse of New York.

—Morris Holbrook has received an offer from William Stafford to join his company next season.

—Ortoti, the danseuse, is arranging fairy spectacles and May festivals for children in San Francisco.

—Thatcher, Primrose and West received last week a tempting offer to visit England, but declined for the present.

—W. L. Bowron, the musical director, has been offered the position of conductor with Patti Rosa for next season.

—Charles Lang, the tenor, has been engaged for the Summer season of comic opera at Dayton, Ohio, opening June 15.

—Harry Mark opens with Lisetta Ellani's Fun in a Boarding-School on July 14. He is convalescing from a severe illness.

—Charles R. Bacon, treasurer of the Third Avenue Theatre, will manage a hotel at Bar Harbor, Maine, during the Summer.

—J. Nagle, Jr., playing in Random Shot at the Comedy Theatre, has been offered a two years' engagement by Samuel Colville.

—Bouciault's meeting of managers to consider the question of theatrical insurance will be held at Delmonico's to-day (Thursday).

—James W. Lachmann, formerly of the Standard Theatre, has been appointed advertising agent of the Madam Piper company.

—James R. Smith has been engaged for old men and character roles at the West End Opera House, New Orleans, for the Summer.

—Thomas Shea, business manager for Robson and Crane, informs a MIRROR man that he goes to Chicago this Summer to produce some attractions. He will play them through Minnesota and the Northwest.

—The Metropolitan Musical Club has been legally incorporated, and now charges an initiation fee of three dollars. The musical meeting is held on Friday in each week. Prominent artists are availing themselves of the quiet retreat which the club affords.

—Frank Farrell informed a MIRROR man yesterday that while the Lady Clare company is playing in Minnesota and the Northwest, he has arranged to board the members at Lake Minnetonka and other Summer resorts, using special trains. He will return in time to pilot May Blossom.

—There are eighty people on the stage in The Pulse of New York. It requires twenty special stage hands to work the scenery. James W. Mace has been appointed treasurer for the piece by the Frohmans. This venture will make the sixth which they will keep running during the Summer.

—Frank L. Verance writes that Charlotte Thompson has had very large business in the South, especially in Texas. C. G. Craig, her leading man, has made a flattering hit as Carlos in Sea of Ice, recently added to her repertoire. Miss Thompson is filling this week in Houston, but will move North immediately, playing in Hot Springs and Little Rock next week.

—Messrs. Knowles and Morris will give six weeks of comic opera, beginning May 26, at the Grand Opera House, Brooklyn. The repertoire will be Patience, Olivette, Mascotte, Queen's Lace Handkerchief, Billee Taylor, Iolanthe and others. Madeleine Lucette, Fanny Wentworth, Marie Hunter, Paul Arthur, George Gaston, Thomas Martin and Wilhelm Frank have been engaged. The garden space adjoining the theatre will be improved, and the auditorium doors opened into it.

—David Belasco is determined that no one shall claim the play he is now engaged upon, and the plot is being circulated. The scene is laid in New York, and the piece illustrates troubles between a banker and his son, the wife of the latter eventually healing the disputes by her affection, suffering and emotion. The author goes to 'Frisco during the Summer, where he will work on the play. He also intends to make another adaptation of Camilla's Husband. A new version of the Moonlight Marriage will be forwarded to William Terriss, who will probably produce it before he appears with Mary Anderson.


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Permanent address, Mirror office.

# De Wolf Hopper.

RE-ENGAGED MADISON SQUARE THEATRE.

Season 1884-85.

# Mark Smith.

with

JOHN McCAULL.

# Carrie J. Burton.

DISENGAGED.

Address N. Y. Mirror.

# W. R. Ogden.

WITH ROBSON AND CRANE

Season 1884-85.